

Sweet's File

architectural

A file of catalogs designed for the use of architects, engineers, building contractors, and others whose practice it is to select, specify or purchase building materials, equipment and allied services



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DIVISION OF



**F.W. DODGE
CORPORATION**

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EAGLE WHITE LEAD PAINTING GUIDE

OTHER EAGLE- PICKER PAINTING MATERIALS



EAGLE RTU (Ready To Use) WHITE LEAD PAINT

More than a century of expert paint making is behind this newest Eagle-Picker product, Eagle RTU Ready to Use White Lead Paint. Here is a paint that is the culmination of exhaustive research and careful testing, a paint that combines lasting beauty with ease of application and remarkable economy.

Lasting Brilliant Beauty. A "whiter" white paint that gives a durable, smooth, high-gloss finish which does not crack or scale under the most rigorous climatic conditions . . . that's Eagle RTU White Lead Paint. Brush marks are practically non-existent when Eagle RTU White Lead Paint is used, and its hiding qualities, even with two coats, are exceptional.

Easily Applied. Eagle RTU White Lead Paint is ready-to-use in every sense of the word. It is factory-mixed, ready to brush on, and needs only stirring before application. Spreads with a minimum of effort, it saves labor and allows more surface to be covered more quickly.

Maximum Protection. White Lead has been known for centuries for its tenacious durability. No other paint can withstand the bullets of wind and weather nearly as well. Eagle RTU White Lead Paint has all the

qualities which have made White Lead famous for over 2,000 years.

Toughness. Eagle RTU White Lead Paint is tough. It provides an elastic paint film which does not crack or scale, but which expands and contracts with the painted surface as temperatures change. Eagle RTU White Lead Paint stays unbroken on the surface, wearing away by gradual chalking.

Simplicity, Ready to Use. There is nothing to do to Eagle RTU White Lead Paint, but open the can, stir, and begin to paint. White Lead is the only white pigment that, when used alone with linseed oil, makes a durable paint.

Economy of Time, Effort, and Money. Because of its superior covering qualities and ease of brushing, Eagle RTU White Lead Paint saves time and effort. It costs no more than ordinary paints, yet it gives years of added protection. Lastly this pure white lead paint needs no extra surface preparation when repainting time finally comes.

Eagle RTU White Lead Paint is for exterior surfaces. It may be used for two-coat or three-coat painting on old or new work . . . on wood, brick, shingle or stucco.

Eagle RTU White Lead Paint comes in two forms: Primer-Sealer Coat and Outside White Finish Coat. Available in one and five gallon pails, White only.

PAINTING GUIDE

SINCE 1843, Eagle-Picher has searched constantly for better methods of formulating and applying paint to achieve higher standards of beauty, protection, and performance. The technical information and recommendations contained in this manual have been gleaned from these many years of experience in the manufacture and use of painting materials. Here, in brief, simple terms, are basic formulas and application instructions for paints that have been proved by countless laboratory and field tests to give outstanding service — under average conditions — on the surfaces for which they were recommended. Also included are data on surface preparation, the number of coats required, and the precautions that should be observed when modifying these formulas or applications to adapt them to unusual painting conditions.

Products of Proved Quality For All Types of Painting

Eagle Pure White Lead-in-Oil, Eagle RTU Ready to Use White Lead Paint, Eagle Lead Reducing Oil, Eagle Flaming Oil, Eagle Sublimed Blue Lead, and Eagle Pure Red Lead are among the more widely used Eagle Painting Materials. The high quality and outstanding performance of these products results from modern production methods, exacting laboratory control, and over 100 years of manufacturing experience.



HOW TO SELECT THE PROPER PAINT

Several factors should be considered in selecting the proper paint for a given job. Cost, exposure, required durability, and frequency of cleaning and repainting are among the most important. Usually, however, it boils down to the problem of choosing a paint that provides desired durability at minimum initial cost.

Pure lead-in-oil paints, when properly applied, are as durable as any combination of pigments, and far more durable than most. Paints mixed from white lead can usually be prepared on the job for less cost than many paints which fall far short of equaling them in quality. The materials cost less and require little more time for stirring and tinting than ready-mixed paint.

Labor is almost always the most costly item of any paint job. For this reason, the use of cheap, short-lived paint

can be justified only if repainting is a certainty within one or two years. If the repainting is to be done when the life of the original paint has expired, the high cost of labor makes it considerably more economical to invest in the most durable paint available. Although its initial cost may be a little higher than the inferior, low-cost paint, its cost per year of service is less. This long-run saving is increased when you use a lead-in-oil paint that eliminates the need for costly surface preparation at repainting time. Paint made from Eagle White Lead does not crack or scale, but wears down by slow chalking.

Remember that the service of any paint depends largely upon the skill of the painter. Reputable manufacturers can only guarantee the composition of the paints they sell; they cannot guarantee results.

DEFINITIONS CONCERNING THIS GUIDE

This painting guide is being printed at a time when restrictions and substitutions necessitate frequent changes in formulas. As these changes are taking place rapidly and are temporary in nature, we have confined these suggestions to standard, practical, and dependable formulas, giving the ultimate in durability. When

master painters are employed, these formulas should serve only as a guide to available materials and proportions. But whenever less skilled workmen are employed, they should be made mandatory, always allowing, of course, for any restrictions on materials that are currently being imposed.



There is no other paint that makes a surface so smooth and so long-lasting as Eagle White Lead Paint. Made in U.S.A.

EAGLE PURE WHITE LEAD IN OIL

As a paint pigment, white lead is unsurpassed for lightness and long life. Its use dates back to the days of the Roman Empire and unbiased authorities agree that white lead is still the most universally valuable painting material. Its continued popularity makes it the accepted standard of comparison among painting materials.

Eagle White Lead is available in three forms: Heavy Paste, Soft Paste and R.T.U. White Lead Paint. Heavy and Soft Paste are highly satisfactory for both interior and exterior work, while Eagle R.T.U. is designed for exterior work only. Eagle R.T.U. White Lead Paint is fully described on Page 2.

ADVANTAGES

Does Not Crack Or Scale

Eagle White Lead unites chemically with linseed oil and forms a tough elastic paint film that does not crack or scale. When the surface to which it has been applied expands and contracts with temperature changes, this elastic film expands and contracts with it.

Perfect Repainting Surface

Good paint wears by slow, even chalking. An Eagle White Lead film wears in this way — not by cracking and scaling. It leaves a perfect surface for repainting — no burning or scraping is necessary.

Flows Freely — Good Coverage

Surface for surface, pure white lead paint will hold its own in coverage with most paints — and excel many of them. Furthermore, it brushes easier — enabling a painter to paint more surface each hour he works. An Eagle White Lead paint film is smooth and even.

Great Hiding Power

Pigment particles in an Eagle White Lead film form a solid mass of paint completely covering the surface. Its

high "refractive index" gives great opacity.

Easy to Mix on the Job

Oil is added to Eagle White Lead at the factory to make this material quick and easy to mix. The painter merely has to thin it into a paint of the type best suited to meet surface conditions. Only a few minutes are required to mix 100 lbs. When mixed to finish coat formula this produces more than six gallons of paint.

Does Not Retain Rust Stains

A film of paint made from Eagle White Lead and Oil does not react chemically with the ferrous metal compounds formed by rust. For this reason, the paint does not retain rust stains from nail heads or iron screens. The rust washes down and off the surface, leaving no stains behind which cannot be removed with water.

Easily Tinted

Painters can easily tint Eagle White Lead to any desired color (except extremely dark shades). Exact tints and shades are obtained by adding colors in oil. Color pigments are tightly held, minimizing fading.

THE DURABILITY OF LEAD PIGMENTS

Consumer's Guide, published by the United States Department of Agriculture, in referring to pure white lead paint, states: "This paint, if used exclusively, remains the best choice for home owners who wish to allow very long intervals longer than the durability of any other white or tinted paint, to elapse between paint jobs."

The accompanying chart is based on data obtained from the North Dakota Agricultural College report on various paints undergoing their fifth year of exposure on test fences. 120 paints were tested to determine the effect of lead pigment content upon paint durability. Figures across the top of the chart divide the paints into 10 groups according to their percentages of lead content. Figures at the base of the chart indicate the number of paints falling into each group. Note that the 4 paints with 10% lead content, or less, rated "bad". The 12 pure white lead paints rated "good". Paints forming the in-between groups showed a marked tendency to

increase in durability as their respective lead contents were increased. Conclusion: "The higher the lead content, the greater the serviceability of the paint."

Lead Pigments / less	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%	Totals
Good											15
Fair											16
Poor											66
Bad											23
Total	4	3	2	13	32	10	12	28	4	12	120

THE ELEMENTS OF PAINT

Pigments, Oils, Thinners, Driers and Their Relation to Formulas

PAINT is a mixture of a pigment, which forms the "armor" of the painted surface, and a liquid called a vehicle. The pigment portion may consist of one or several elements. In the latter case some of the substances may be "fillers," added to lower the cost, usually at the expense of durability and hiding power, or to give the paint some special quality. Colored pigments may also be added when required. The vehicle consists of a non-volatile oil, a volatile thinner to make the paint spread more readily and to give "tooth" to aid in the adhesion of succeeding coats, and driers to hasten drying. The duties of the "thinner" are generally fulfilled by gum turpentine. The thinner does not form a permanent part of the paint film, but evaporates after the paint is applied. The various elements of paint, their qualities and their relation to formulas are described below in more detail.

Qualities Desired in a Pigment

Desirable characteristics of a pigment include opacity, covering power, good and enduring color, and the ability to combine actively with the oil in the vehicle. It should be neutral or basic with respect to the surface, and upon aging should present a smooth surface which can be repainted without costly surface preparation.

Qualities Required in a Vehicle

The oil portion of the vehicle should combine chemically with the pigment, forming a hard, tough and elastic film which will contract and expand with the surface; it should dry in reasonable time and not discolor the pigment. Linseed is the most widely accepted oil, but certain special oils such as Eagle Flatting Oil and Eagle Lead Reducing Oil add life to the paint and increase its sealing qualities to a considerable degree.

Proportions of Pigment and Vehicle by Volume

An exterior paint ready to apply should contain 25% to 32% pigment and from 68% to 75% vehicle by volume. Too much pigment usually causes early chalking and loss of gloss, while too much vehicle causes running, wrinkling, slow drying and softness. Pure white lead, thinned to painting consistency according to the recommendations on succeeding pages of this manual, conforms to the correct ratio.

Tinting Colors

Colored pigments ground in oil can be added to white lead paint to create all the colors in the shade values desired, except the very dark ones. When paints are being tinted, the entire quantity required for the job should be mixed at one time and in one container, so that parts of the job will not vary in color.

MIXING LEAD AND OIL PAINTS

STEP 1—Preparing The Lead Paste

Eagle Soft Paste is merely stirred in the keg until oil and pigment are thoroughly incorporated. Heavy Paste is transferred into a larger keg, then a small amount of oil called for by the formula is added and stirred in until the mix is just thin enough to pour.

Eagle Sublimed Blue Lead and Eagle Red Lead are prepared in the same way as Heavy Paste White Lead.

STEP 2—Preparing Tinting Colors

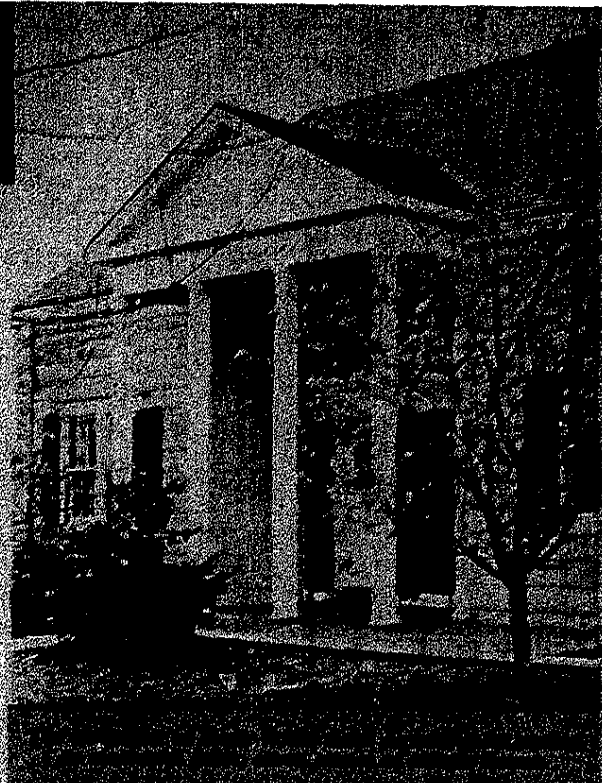
If fluid colors are not used, put the tinting color in a small container and mix with turpentine until it forms a creamy paste, and then blend with white lead before adding to the large batch of white lead paint.

STEP 3—Mixing To Formula

The paste, prepared as in Step 1, is poured into a container large enough to hold three or four times the required quantity of paint. Then the oil is added in fluid quantities, and thoroughly stirred into the paste. Colors, mixed as in Step 2, and the required amount of turpentine are stirred in next, and finally the drier. The entire mix is then strained.

Any paint containing oil and an active pigment like pure white lead should stand on about 48 hours before use. Competent painters maintain that greater uniformity, coverage and improved finishing and durability will result from this "aging". The store age should be kept covered and stirred once before application.

NOTE: Wherever turpentine is indicated, Gum Turpentine is recommended.



EXTERIOR SURFACES—Formulas



Specification Data: Paint should be applied in dry weather at temperatures above 40°F. Flaking, loss of gloss, spotting, and premature chalking may result when painting is performed at lower temperatures—especially when nights bring frost or moisture. Moisture in wood forms blisters under a paint film, eventually resulting in peeling. Green lumber should be primed as soon as possible and allowed to stand for several days before remaining coats are applied. Defer all painting two to three days after a driving rain. Fill all cracks and crevices with putty after prime coat has dried. Three coats of paint on new work and two coats on repainting work are generally sufficient.

NOTES: Eagle Flating Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities and because it will produce a better and more lasting finish. If thinner brushing is desired, do not add more linseed oil to these formulas, but reduce them to the desired consistency with Eagle Flating Oil or turpentine. When Eagle Heavy Paste White Lead is used, add 1 pint turpentine or flating oil to formula No. 3, one quart to all other formulas.



MASONRY AND STUCCO

Specification Data: Surface must be thoroughly dry and chemically stable. Moisture should not reach the surface under the paint through faulty flashings, condensation or improper drainage. (If unsatisfactory conditions cannot be corrected, use special paints for damp surfaces.)

Surface should be tested for free lime or other salts which are harmful to oil. The following solution is a simple test for free lime: Mix 1 dram phenolphthalein and 1 oz. grain alcohol in 1 qt. of water. Dip a glass rod into this solution and touch the surface in several places. Free lime will cause a bright red spot to appear.

To correct an alkaline condition, apply a solution of 4 lbs. zinc sulphate to 1 gal. of water. Use large brush and rub in well. When dry, brush off surface before painting. Paint should be applied only in dry weather and when the temperature is not under 40°F. Allow ample time for thorough drying.

NOTE: Use smaller quantity of Eagle Lead Reducing Oil when greatest opacity is desired. If Eagle Heavy Paste White Lead is used, add one quart more turpentine or flating oil in formulas 16, 14-A, 15-A.

Recommendations, Specification Data

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NEW WORK	PRIMING	Dust and scrape off lime, dirt and adherent matter	No. 1	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 qt. Spar Varnish 1 pt. Gum Turpentine	Brush on thoroughly and allow to dry 4-6 months before painting.
	SECOND	Apply 3-7 days after priming coat. Coat knots and sapwood with shellac before applying.	No. 2	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 qt. Spar Varnish 1 pt. Gum Turpentine	Brush on thoroughly and allow to dry 4-6 months before painting.
	THIRD (Oil-gloss finish)	Apply 3-7 days after second coat	No. 3	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.
	THIRD (Flat finish)	Apply 3-7 days after second coat	No. 4	100 lb. Soft Paste White Lead 1 gal. Eagle Lead Reducing Oil 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.
REPAINTING	PRIMING (Not required unless bare wood is exposed)	If in good condition just off only. Scrape off loose material. If in bad condition burn off all paint and treat as new work.	No. 5	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 qt. Spar Varnish 1 pt. Gum Turpentine	Brush on thoroughly and allow to dry 4-6 months before painting.
	FIRST	Apply 3-7 days after spot priming (if required)	No. 5	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 qt. Spar Varnish 1 pt. Gum Turpentine	Brush on thoroughly and allow to dry 4-6 months before painting.
	SECOND (Oil-gloss finish)	Apply 3-7 days after first coat	No. 3	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.
	SECOND (Flat finish)	Apply 3-7 days after first coat	No. 4	100 lb. Soft Paste White Lead 1 gal. Eagle Lead Reducing Oil 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.

If you wish to use a white lead already mixed, get Eagle RTU. It is ideal for wood, brick, shingles or concrete.

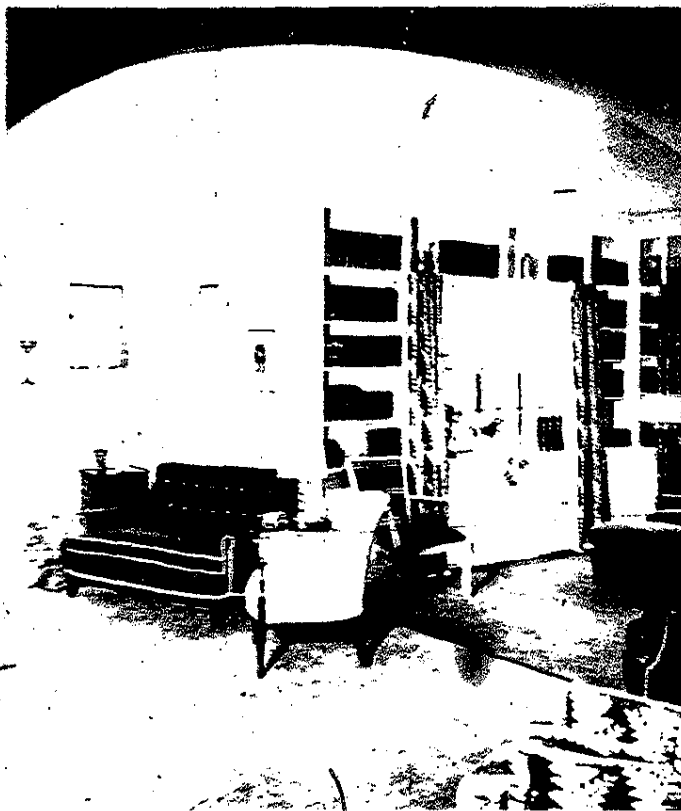
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NEW WORK	PRIMING	Allow to age for at least 6 months. Test for free lime and use neutralizing solution if needed. Brush clean before painting. Surface must be dry.	No. 14	100 lb. Heavy Paste or Soft Paste White Lead 1.5 gal. Eagle Lead Reducing Oil	Brush on thoroughly and allow to dry 4-6 months before painting.
	SECOND and THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting.	No. 15	100 lb. Heavy Paste or Soft Paste White Lead 1.4 gal. Eagle Lead Reducing Oil	Brush on thoroughly and allow to dry 4-6 months before painting.
	THIRD (Oil-gloss finish)	Allow 3-7 days for drying. Dust clean before painting.	No. 16	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.
	THIRD (Semi Gloss)	Allow 3-7 days for drying. Dust clean before painting.	No. 16-A	100 lb. Soft Paste White Lead 1.3 gal. Eagle Lead Reducing Oil 1.1 gal. Spar Varnish	Brush on thoroughly and allow to dry 4-6 months before painting.
ALTERNATE FORMULAS	REPAINT PRIMING (Not required if paint is smooth and even)	Dust clean before painting. Paint in bad condition must be removed and those areas treated as new work.	No. 14-A	100 lb. Soft Paste White Lead 1 gal. Boiled Linseed Oil 1 qt. Spar Varnish 1.1 gal. Gum Turpentine	The formulas and application used for repainting are identical with those used for new work, omitting the priming coat when all is repainted.
	PRIMING	Allow 3-7 days for drying. Dust clean before painting.	No. 14-A	100 lb. Soft Paste White Lead 1 gal. Boiled Linseed Oil 1 qt. Spar Varnish 1.1 gal. Gum Turpentine	Brush on thoroughly and allow to dry 4-6 months before painting.
	SECOND	Allow 3-7 days for drying. Dust clean before painting.	No. 15-A	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 1 qt. Gum Turpentine 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.
	THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting.	No. 15-B	100 lb. Soft Paste White Lead 1 qt. Spar Varnish 1.4 gal. Gum Turpentine 1 pt. Liquid Drier	Brush on thoroughly and allow to dry 4-6 months before painting.

INTERIOR SURFACES—Formulas



INTERIOR WOODWORK

Specification Data: The room temperature should not be less than 70°F. Paints should be kept at this temperature before being used. White Lead, however, brushes easier than varnish and enamel and can be applied at lower temperatures.

All dust and dirt should be swept from the room before any paint is applied.

Three coats are usually sufficient in new work, and two coats in repainting.

In cases where a specially durable job is required, additional coats may be added, each coat being extremely thin.

It is advisable in specifications to require adherence to formulas only when work is not in the hands of qualified contractors or decorators.

The formulas at the right will produce paint that will give satisfactory service in a majority of cases.

NOTES: Eagle Flattening Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities, and because it produces a better and more lasting finish. If thinner brushing consistency is desired, thin down with small amounts of Eagle Flattening Oil or turpentine. *Do not add linseed oil.* When Eagle Heavy Paste White Lead is used, add one pint turpentine or flattening oil to formula No. 8, one quart to all others.

PLASTER AND WALLBOARD

Specification Data: When enamels and varnishes are used, the temperature should not be less than 70°F. In cold weather, paints should be kept at this temperature over night before being used.

White Lead, because of its superior brushing qualities, may be applied at lower temperatures.

All dust and dirt should be wiped from the surface and swept from the room before paint is applied.

Formulas given are recommended for average conditions. They may be modified by an experienced painting contractor to meet special conditions.

When joints between wallboards are to be hidden under paint, they must be filled with putty and sanded down if necessary.

(Putty made from white lead is ideal for this purpose.)

NOTES: When painting over old varnish or enamel, a little floor varnish or enamel should be added to first coat. Eagle Flattening Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities. It produces a better and more lasting finish. When Eagle Heavy Paste White Lead is used, add one quart more flattening oil or turpentine to all formulas except alternates.

THE EAGLE-PICHER COMPANY.

NEW WORK

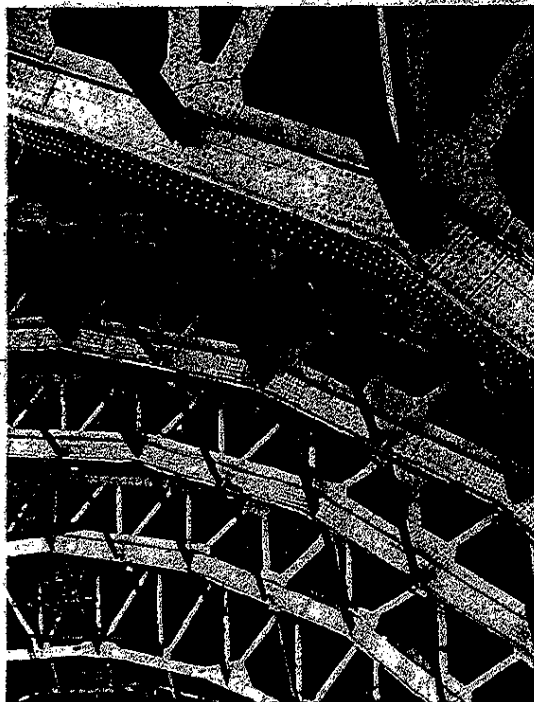
PRIMING	Black, brownish, dull, iridescent, sweet, firm.	No. 6	Light, brown, dull, iridescent, sweet, firm.
SECOND	Dark, black, sticky, firm, sweet, and iridescent, firm, sweet.	No. 7	Light, brown, dull, iridescent, sweet, firm.
THIRD	Sandwich, thick, and sweet, firm.	No. 8	Light, brown, dull, iridescent, sweet, firm.
THIRD	Sandwich, thick, and sweet, firm.	No. 9	Light, brown, dull, iridescent, sweet, firm.
		No. 10	Light, brown, dull, iridescent, sweet, firm.

PRIMING (New required underlayment wood is ex- posed)	Wash with turpentine clean. Rinse with clean water. Rub with fine sandpaper. Dry with sandpaper if needed.	No. 1	100% Soft Paste White Lead Equal Parts Linseed Oil Equal Parts Turpentine Equal Parts Benzine Apply with brush in one direction.	1 coat
FIRST	Apply with brush in one direction.	No. 2	100% Soft Paste White Lead Equal Parts Linseed Oil Equal Parts Turpentine Equal Parts Benzine Apply with brush in one direction.	1 coat
SECOND (Oil gloss or finish)	Sandpaper slightly and wax smooth.	No. 3	100% Soft Paste White Lead Equal Parts Linseed Oil Equal Parts Turpentine Equal Parts Benzine Apply with brush in one direction.	1 coat
SECOND (Flat finish)	Sandpaper slightly and wax smooth.	No. 4/A	100% Soft Paste White Lead Equal Parts Linseed Oil Equal Parts Turpentine Equal Parts Benzine Apply with brush in one direction.	1 coat

PRIMING		No. 10	
	Patch cracks in plaster. Coat joints in woodwork with sealer. Wipe surface clean of dirt and residual on both walls and ceiling. Seal all holes, reducing oil drain if proper. Allow plaster to dry 48 hours.		100 lb. Soft Paste White Lead 1 gal. Boiled Linseed Oil 1 gal. Eagle Flatting Oil or Green Tint 1 qt. Floor Varnish 1 qt. Liquid Drier ALUMINATE FORMULA No. 10
SECOND		No. 11	
	No preparation required. Allow 24 days for drying of priming coat.		100 lb. Soft Paste White Lead 1 gal. Eagle Flatting Oil or Green Tint 1 qt. Floor Varnish 1 qt. Liquid Drier ALUMINATE FORMULA No. 11
THIRD COAT (Semi-gloss finish)		No. 12	
	No preparation required. Allow 24 days for drying of second coat.		100 lb. Soft Paste White Lead 1 gal. Eagle Flatting Oil or Green Tint 1 qt. Floor Varnish 1 qt. Liquid Drier ALUMINATE FORMULA No. 12
THIRD (Flat finish)		No. 13	
	No preparation required. Allow 24 days for drying of second coat.		100 lb. Soft Paste White Lead 1 gal. Eagle Flatting Oil or Green Tint 1 qt. Floor Varnish 1 qt. Liquid Drier ALUMINATE FORMULA No. 13

PRIMING (No. required unless for surface areas noted)	Old paint is removed. Wash with soft soap solution to remove grease and dirt. Clean surface with clean water. Patch cracks and spot with putty. Scrape off and wash away flint. Call number 1. Remove calcareous with warm water.	Finish as new plaster or wallboard if required.	Same as in the soft coat, except that it is applied.
FIRST	No special permission. Allow 2-3 days for drying of priming coat if required.	No. 11 100 lb. Soft White Lead 14 gal. Eagle Branding Oil or Coal Tar 14 gal. Floor Varnish 1 pt. Liquid Drier Atterbury's Formula No. 15 (See p. 7)	Brush with soft white lead, then coat with Eagle Branding Oil or Coal Tar, and finish with Floor Varnish.
SECOND (Semi gloss finish)	Allow 2-3 days for drying of first coat.	Same as the third and glass coat for new work.	Same as the third and glass coat for new work.
SECOND (Flat finish)	Allow 2-3 days for drying of first coat.	Same as the third flat coat for new work.	Same as the third flat coat for new work.

IRON and STEEL Formulas, Specification Data



Specification Data: Painting should be done only in dry weather when the temperature is not under 40°F., particularly if nights are likely to bring frost and moisture.

Painting on exposed iron and steel should preferably be brushed to assure intimate contact of the paint with all parts of the metal work.

Sublimed Blue Lead may be used for both priming and finish coats. Each coat may be tinted differently to permit proper inspection.

Red Lead is often used as a second coat, as well as for priming. The second coat may be tinted by adding carbon black or lampblack.

If light colors are desired with Sublimed Blue Lead or Red Lead, second and subsequent coats may be White Lead-in-Oil, pure white or tinted.

COAT	PREPARATION	PAINT FORMULA		
NEW WORK	PRIMING or SHOP	Remove rust, mill scale and dirt to bright metal. Clean off grease and oil with benzine	No. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2 3/4 gal. Boiled Linseed Oil* 1 qt. Gum Turpentine or Mineral Spirits 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets. Where two coats of Blue Lead are to be applied, about a quart more thinner may be used advantageously to give flatter finish.
			No. 18 (Using Eagle Red Lead) 100 lb. Eagle Red Lead-in-oil 2 gal. Raw Linseed Oil 1 1/2 pt. Gum Turpentine or Mineral Spirits 1 1/2 pt. Liquid Drier	
	SECOND or FIRST FIELD	Dust off carefully	No. 17 (Using Eagle Sublimed Blue Lead) See above	
			No. 2 (Using Eagle White Lead) 100 lb. Soft Paste White Lead 1 1/2 gal. Raw Linseed Oil 1 1/2 gal. Eagle Flattening Oil or Gum Turpentine 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
REPAINTING	THIRD or SECOND FIELD	Dust off carefully	No. 17 (Using Eagle Sublimed Blue Lead) See above	Brush on carefully and evenly
	THIRD OR SECOND FIELD (Oil-gloss finish)	Dust off carefully	No. 3 100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush on carefully and evenly
	THIRD OR SECOND FIELD (Flat finish)	Dust off carefully	No. 4 (Using Eagle White Lead) 100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush on carefully and evenly
	PRIMING (Not required unless bare metal is exposed)	Remove any loose paint, scale, rust and dirt to bright metal	No. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2 3/4 gal. Boiled Linseed Oil* 1 qt. Gum Turpentine or Mineral Spirits 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
FIRST and SECOND	Brush off dust and dirt, and scrape off loose paint	No. 18 (Using Eagle Red Lead) See above		The formulas and application used for repainting are identical with the first field coat and the finish coat on new work.

The formulas and application used for repainting are identical with the first field coat and the finish coat on new work.

*If only raw Linseed Oil is obtainable, use one quart of drier

ADVANTAGES OF THREE-COAT PAINTING

Most paint experts agree that the three coat system offers the greatest returns in beauty and protection for both interior and exterior painting on new work. By using three coats, the painter does not have to "crowd" the job to secure proper coverage; he is free to spread each paint film to the correct thickness proved best for

maximum durability. The beneficial results offset the additional cost of the third coat.

Good painters recommend the three coat system, but when two coat work is necessary, fine durable results can easily be achieved with Eagle White Lead.

STANDARD FORMULA

(By Volume)

FOR PAINTING NEW WOOD OR FOR REPAINTING OLD WOOD



Painting NEW Wood: First prime with 3 parts Eagle White Lead, 4 parts linseed oil, 2 parts turpentine. Then follow proportions above for the 2nd and 3rd coat.

(See Detailed Formula Under Exterior Woodwork)

Repainting OLD Wood: Use only the 2nd and 3rd coats shown at left.

Drier: Boiled linseed oil requires no drier. If raw linseed oil is used, add 1/4 pint of drier for each gallon of paint mixed.

100 lbs. of Eagle White Lead, mixed according to the finish coat instructions at left produces approximately 6 1/2 gallons of long wearing paint. The empty container provides a handy measure with a capacity of about 3 1/2 gallons in the 100 pound keg; 1 1/2 gallons in the 50 pound keg; 7 pints in the 25 pound keg, and 3 1/2 pints in the 12 1/2 pound keg.

DOING SATISFACTORY TWO-COAT WORK ON NEW WOOD

Mixing a quality two coat paint with Eagle White Lead is as simple as mixing the familiar three coat formulas. The only important changes are more moderate brushing out and the use of a quick-drying, non-penetrating oil such as Eagle Lead Reducing Oil (or a good spar varnish). Good hiding is achieved by using more white lead and less vehicle; then limiting the spreading rate to secure proper film thickness and durability.

Merely mix Eagle White Lead with not more than an equal number of gallons of vehicle for both coats. By the use of driers and Eagle Lead Reducing Oil (or varnish) it can be made to dry quickly and stay on the surface, instead of penetrating into the wood. Formula meeting FHA specifications for two-coat work is shown below in the right-hand column.

Use as much paint for two coats as you would normally use for three coats. Do not brush out too much.

PRIMING OR SEALING COAT

PRIMING COAT: Either of these tested priming coat formulas may be used with either of the recommended finish coats. Both produce a high pigmentation, quick drying, non-penetrating type primer. Tinting color is recommended to give maximum hiding power to first coat. If you wish to use a white lead paint that is already mixed, get Eagle RTU Primer-Sealer. See Page 2.	E-P FORMULA		FHA FORMULA
	Eagle Soft Paste White Lead	100 lbs.	100 lbs.
	Raw Linseed Oil	1 1/2 gal.	1 1/2 gal.
	Exterior Spar Varnish		3/4 gal.
	Gum Turpentine	1 1/2 pt.	1 gal.
	Liquid Drier	1/2 pt.	1 pt.
	Raw Umber-in-Oil (or 1 lb. Eagle Sublimed Blue Lead Paste)	1/4 pt.	1/4 pt.
	Eagle Lead Reducing Oil	1 1/2 gal.	
FINISH COAT			
FINISH COAT: Paints made from either of these finish coat formulas have varying degrees of gloss, but equal durability. Select whichever you prefer. The E-P formula gives a slightly higher gloss. If you wish to use a white lead paint that is already mixed, get Eagle RTU Outside White for finish coat. See Page 2.	E-P FORMULA		FHA FORMULA
	Eagle Soft Paste White Lead	100 lbs.	100 lbs.
	Raw Linseed Oil	3 gal.	2 3/4 gal.
	Gum Turpentine	3 pt.	3 pt.
	Liquid Drier	1 pt.	1 pt.

**General Offices: American Building
Cincinnati 1, Ohio**

Baltimore 31, Md.—Foot of Fell Street
 Boston 12, Mass.—205 "A" Street
 Buffalo, N. Y.—100 Perry Street
 Chicago 2, Ill.—1 North LaSalle Street
 Cincinnati 2, Ohio—1030 Broadway
 Cleveland 15, Ohio—1200 W. Ninth Street
 Dallas 2, Texas—400 S. Market Street
 Detroit 16, Mich.—1627 W. Fort Street (Room 406)
 East St. Louis, Ill.—305 St. Clair Avenue
 Joplin, Mo.—C and Porter Streets
 Kansas City 2, Kans.—1721 Minnesota Ave.
 Minneapolis, Minn.—618 Washington Ave., No.
 New Orleans 11, La.—411 South Peters Street
 New York 17, N. Y.—420 Lexington Avenue
 Philadelphia 47, Pa.—Delaware Ave. and Lombard St.
 Pittsburgh 12, Pa.—601 E. Robinson St., N. S.

The Eagle-Picher Company has been manufacturing materials for use in construction and in industry since 1843. Founded primarily to make available the wide adaptability of lead in various forms and alloys, constant research and development have dictated expansions along allied lines, until today Eagle Products, backed by Eagle-Picher's more than one hundred years of dependable service, contribute a large share towards increasing the comfort of buildings and to their preservation, decoration and low maintenance.

HENRYETTA, OKLAHOMA

HILLSBORO, ILLINOIS

ARGO, ILLINOIS

JOPLIN, MISSOURI

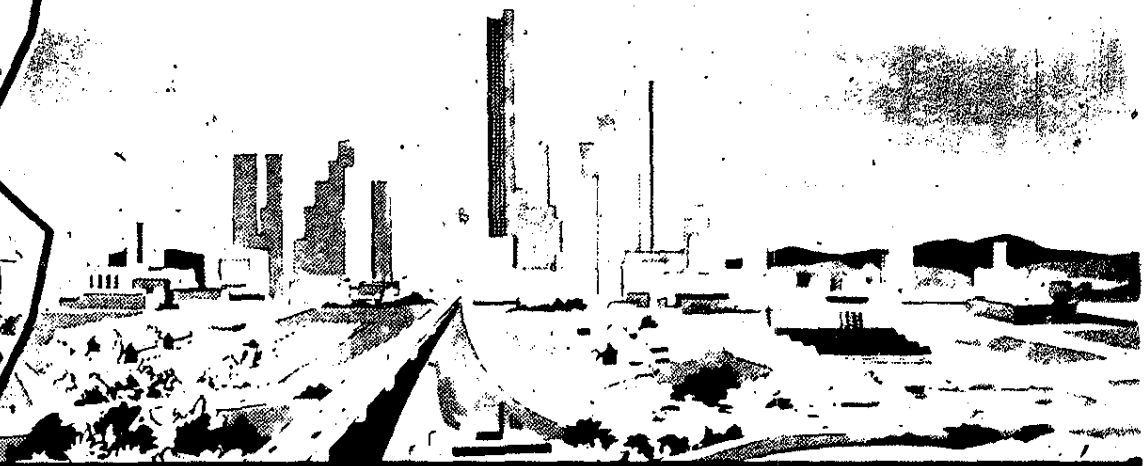
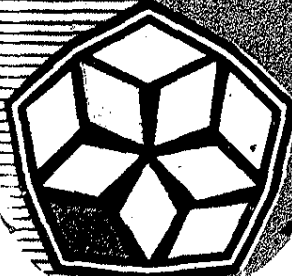
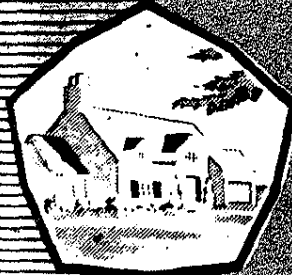
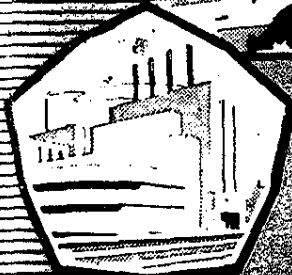
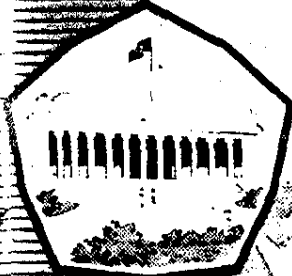
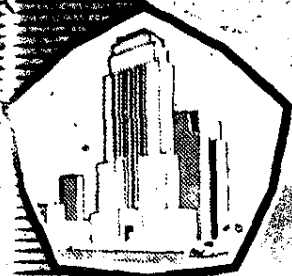
EAST ST. LOUIS, ILLINOIS

GALENA, KANSAS

PICHER, OKLAHOMA

CINCINNATI, OHIO

NEWARK, NEW JERSEY



PAINTING SPECIFICATIONS

GLIDDEN

★ *Everywhere on Everything* ★

THE GLIDDEN COMPANY
NATIONAL HEADQUARTERS - CLEVELAND, OHIO

1946-SWEET-00737

THE GLIDDEN COMPANY

Established in 1870

THE GLIDDEN COMPANY

Since 1870 the name Glidden has been synonymous with fine paint, varnish, and lacquer products. The scientific training and practical experience of many men, plus every modern mechanical improvement, make each Glidden Product representative of the most advanced achievement in paint manufacturing.

SERVICE TO ARCHITECTS

The Glidden Company maintains an Architectural Service Department, where paint problems of the architect are handled by the Glidden Architectural Consultant, who has direct access to a modern finishing room where materials may be tested for practical use. This service is available to the Architect at all times in his painting problems.

INDEX AND SELECTION GUIDE

OF GLIDDEN PRODUCTS AND SPECIFICATIONS FOR VARIOUS APPLICATIONS

Type of Surface	Material	Location	Finish	Condition of Material	PRODUCT NAME	Descrip. Page	Specification No.	Page	
Paints	Wood	Exterior	Paint	New	★ TITAN-O-ZINC	3	3	11	
				New or Old	★ ENDURANCE	3	1-2	10-11	
			Enamel	New	★ RIPOLIN	4	19	13	
				New or Old	★ FLORENAMER	8	33	15	
			Stain	New	OIL WOOD STAIN	4	16	11	
			Varnish	New or Old	★ GLIDDENS PAR	4	7	11	
		Ext. or Int.	Paint	New or Old	★ EUSTON LEAD	3			
					★ SPRED	5-9	16-17	13	
			Paint	New or Old	★ SPRAY-DAY-LITE	5-6	18	13	
					E-Z-C	5			
			Enamel	New or Old	★ RIPOLIN BLT	7	21-22	14	
					★ RIPOLIN OD	7	20	14	
					SUPERIOR SPEDENE	7	23	14	
					VELVET SPEDENE	7	24	14	
					GLIDDEN COAT	7	26	14	
					ONE COAT GLOSS	7	25	14	
	Stain	New	VISMATIC	5					
			★ ENDURANCE	5	15	13			
			★ GLIDDENS PAR	8	27	13			
			★ WEARETTE	8	30	15			
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			SPEED WALL SEMI GLOSS	5	13	12			
	Plaster or Wallboard	Interior	Paint	New or Old	SPEED WALL GLCSS	5	14	13	
					★ RIPOLIN	7	20-21-22	14	
Enamel			New	SPEED WALL FLAT	5	12	12		
				★ NEV-A-RUST	4	8	11		
	Metal	Exterior		Paint	New or Old	GLIDTITE PRIMER	4	10	12
						LIQUID RED LEAD	4		
GRAPHITE PAINT			4						
SMOKE STACK BLACK			4						
Concrete, Stucco, Brick	Interior or Exterior	Damp proofing	New or Old	TINNERS' RED	4				
				LIQUID CEMENT COATING	4	9	12		
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Paints	Composition	Exterior	Asphalt Coating	New or Old	ENDURANCE	3			
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					GLIDTITE PRIMER	4	10	12	
	Paints	Wood	Interior	Paint	New or Old	★ FLORENAMER	8	33	15
				Varnish	New or Old	★ FLOORETTE	8	32	15
			Interior or Exterior	Varnish	New or Old	GYM-FLOOR	8	31	15
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Concrete		Interior	Enamel	New	LIQUID CEMENT COATING	4	9	12	
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Gutters, Drains, Flashings	Metal	Exterior	Paint	New or Old	GLIDTITE PRIMER	4	10	12	

2 SPECIAL NOTE TO ARCHITECTS: The starred products, because of their special applications, will be found of interest to the Architect. For Drival Dampproofing See The Waterproofing Section 9a Of This File

EXTERIOR FINISHES

Glidden products

PAINTS and STAINS

***GLIDDEN ENDURANCE PAINT (Prepared)** is as nearly perfect a paint as it is possible to manufacture. It is a ready mixed, ready to use House Paint, which combines the long wearing qualities of lead with the film hardening qualities of zinc.

Glidden Endurance Paint (Prepared) works easily, covers well, resists wear and weather, has extreme durability, leaves a good uniform surface for repainting and costs less than other house paints when measured by years of service.

Recommended as the perfect finishing coat in two-coat painting systems, when used without thinning over Glidden Base-Coat as a primer at a spreading rate of about 350 square feet per gallon so as to secure the proper film thickness on finished job. It is a good practice to tint the Base-Coat with Pure Colors in Oil to approximate the color of the finishing coat if a color other than white is used for the last coat.

Coverage—Covers approximately 360 to 400 sq. ft. per gal., 2 coats.

Specification—Nos. 1 and 2, pages 10 and 11

***BASE-COAT**—A remarkable paint to be used as a first or priming coat on new or old work such as porch floors and the exteriors of residences, barns and other out-buildings. The long oil Spar Varnish used in the vehicle of Base-Coat has the same elasticity as oil and seals the wood completely against moisture forming an impervious film more durable than that of linseed oil. Base-Coat dries hard and eliminates any possibility of blistering, peeling, and checking of succeeding coats. It is furnished in white only but can be tinted with Pure Colors in Oil to approximate the shade of the finishing coat.

Coverage—Covers approximately 600 sq. ft. per gal.

Specification—No. 5, pages 11 and 12

***TITAN-O-ZINC WHITE PASTE PAINT**, provides an unusually white paint that retains its whiteness, covers further per gallon and more solidly in one coat than other paints and takes more reduction with linseed oil and turpentine than other pastes. The basic pigment is Titanium Oxide combined with sun-proof Lithopone and just enough Zinc Oxide to give it necessary hardness of film which retards chalking and leaves the surface in perfect condition for repainting. Titan-O-Zinc is particularly recommended in smoky districts where fumes are prevalent. It is supplied in white only but may be colored as desired by adding Glidden Pure Colors in Oil.

Coverage—After reduction as recommended, covers 360 to 400 sq. ft. per gal., 2 coats.

Specification—No. 3, page 11

***EUSTON WHITE LEAD IN OIL** is another Glidden achievement. Its chief characteristic is its unusual whiteness far exceeding that of other white leads. In addition it produces at least 10 per cent more paint per 100 lbs. than other brands and cures more solidly because of its composition and produces a more smooth and enamel-like film. All these properties are attributable to its fineness of grind except its whiteness which is the result of the patented process under which it is manufactured. Euston Lead is pure carbonate of lead. Euston is furnished in three forms: Heavy Paste, Soft Paste, and All Purpose Soft Paste. Specifications furnished on request. The All Purpose Soft Paste is most popular being easy to use and applicable to interior decoration as well as exterior and when used as a finishing coat of exterior red-lead paint, requires very little turpentine to produce a smooth, easy-working paint.

Approximate Coverage

Priming coat	100 sq. ft. per gal.
Second coat	50 sq. ft. per gal.
Finishing coat	25 sq. ft. per gal.

Mixing Instructions—See directions and mixing instructions on the label.

FLORENAMEL is a wear resisting, decorative and decorative coating for exterior porch floors. It will successfully withstand the ravages of the elements, the snow and ice of winter, the hot sun and rain of summer plus the grinding action of feet and wheels. It is quick drying and under normal conditions can be walked on in six to eight hours. It is furnished in a number of attractive colors.

Coverage—Covers 600 to 700 sq. ft. per gal., 1 coat.

Specification—No. 4, page 11

SHINGLE STAINS applied as there are to the most exposed portion of the house the roof and gable sections, take a hard bearing from the weather. It is important that such stains impart the utmost protection and color retention. Such protection is possible when Endurance Paints are used in reduced gallon for gallon with Glidden Shingle Stain Mixing Oil.

Coverage—brushing—Covers approximately 400 sq. ft. per gal. first coat, 200 sq. ft. per gal. second coat.

Coverage—dipping—Two coats on 100 shingles will require approximately 1 gallon of stain.

Specification—No. 8, page 11

EXTERIOR FINISHES

STAINS, VARNISHES, PAINTS & ENAMELS

GLIDDEN OIL WOOD STAINS because of their permanency of color, clearness and rich tone, are adapted to exterior use and are highly recommended for surfaces constantly subjected to exposure. They are furnished in six popular shades.

Coverage—Cover approximately 800 sq. ft. per gal., 1 coat.

Specification—No. 6, page 11

***GLIDDENS PAR VARNISH** is recommended as the finest varnish available today for either exterior or interior use. It is made from synthetic type resins assuring the maximum of water resistance, elasticity and adhesion. When used outside it retains its gloss and offers every protection against rain, wind, sun, water, and ice and it will not turn white from water. One coat of Gliddenspar gives the same appearance as a job finished in two or more coats of ordinary spar varnish.

Coverage—Covers 650 sq. ft. per gal., first coat and 750 to 850 sq. ft. per gal., second coat.

Specification—No. 7, page 11

LIQUID CEMENT COATING is for dampproofing and rendering uniform exterior surfaces of concrete, stucco, etc.

It is composed of pigments and specially prepared oils, selected because of their ability to produce an extremely durable and water resisting surface. In sixty days it weathers to a semi-gloss finish resembling concrete in texture and appearance.

Coverage—Covers 300 to 500 square feet per gallon depending on the porosity and texture of the surface.

Specifications—No. 9, page 12

***NEV-A-RUST** embodies every requirement of a high-grade metal protective paint. It is the result of years of research, experiment, and observation and is a combination of pigments including graphite and red lead combined with linseed oil and China Wood Oil which impart the necessary resistance to weather and the action of acids and gases found in and around industrial centers. It is recommended as a protecting paint on all outdoor surfaces of metal including fences, ornamental iron, grille work, metal stanchions, flag poles, window frames and casings, conduit pipes, smoke stacks, metal roofs, etc. Furnished in shades of gray, red, green, brown and black.

The combination of NEV-A-RUST and Liquid Red Lead, if applied as hereafter specified, will adequately protect all the coated metal of any structure from the destructive elements.

NOTE: It is impossible to overestimate the need of an absolutely clean and rust-free steel which must be obtained by thorough sand papering or wire brushing to properly prepare surface for painting.

Coverage—Covers 600 to 700 square feet per gallon, 1 coat.

Specification—No. 8, page 11

***GLIDITE GALVANIZED IRON PRIMER** is an ideal primer for galvanized iron and for all sheet metal surfaces including metal sash frames, store fronts, cornices, etc. It is only used as an undercoat and reduces to a minimum the possibility of peeling and scaling so common where ordinary paints are applied to galvanized surfaces.

Coverage—Covers 450 to 500 sq. ft. per gal.

Specification—No. 10, page 12

***RIPOLIN BLT ENAMEL** is the finest enamel obtainable for exterior work. This enamel represents over 50 years of research and scientific developments which has resulted in world wide approval and acceptance. For complete description see page 7 of this catalog.

Coverage—Covers 750 to 800 sq. ft. per gal., 1 coat.

Specification—No. 19, page 13

OTHER GLIDDEN EXTERIOR FINISHES

***DRIWAL** for dampproofing and waterproofing exterior stone, stucco, and brick surfaces. For complete description see Waterproofing Section of Sweet's Architectural file.

ENDURANCE ROOF COATING is a pure asphalt suitable for reconditioning and waterproofing all types of composition roofs. Insures protection against water, weather, alkali, common acids, gases, fumes, etc. Applied with regular roof brushes.

LIQUID RED LEAD is recommended wherever a shop coat of red lead is specified. It comes ready to apply, is extremely elastic, and is an excellent rust preventative.

GRAPHITE LIQUID PAINT is recommended for use on any metal surface. It is offered as an alternate to Nev-A-Rust for those who prefer a graphite base paint for this use. Its heat resisting qualities make it especially good for painting chimneys, boilers, etc.

SMOKE STACK BLACK is so formulated that it will bake hard to the metal, practically becoming a part of it and forming an excellent protective film.

TINNERS RED is a popular sheet metal paint, permanent in color and absolutely waterproof. It is quick-drying and elastic; withstands rigid metal bending tests.

INTERIOR FINISHES

descriptions
Glidden products

14
7

PAINTS & STAINS

INTERIOR BASE-COAT is the most efficient wall primer that can be used. It seals the most porous surfaces and helps to counteract the alkali and action of hot lime present in many new wall surfaces, and is an excellent sealer for composition boards. All previously painted surfaces of Flat Wall Paint or Water Thinned Paint should receive an application of Base-Coat to insure a properly sealed and uniform foundation for succeeding coats of paint. It is quick drying and will set up dry enough for succeeding coats of paint in four hours. In many instances its use will save the application of one coat of finishing material.

Coverage—Covers 300 to 350 sq. ft. per gal., 1 coat over rough surfaces and 400 to 450 sq. ft. per gal., 1 coat over smooth surfaces.

Specification—No. 11, page 12

SPEED-WALL FLAT is an ideal sanitary wall finish recommended for walls, ceilings and other surfaces in residences, theatres, churches, schools, hotels, public buildings and wherever a non-absorbent, washable finish is necessary. Its soft velvety lustre makes it an ideal interior finish and it can be applied over all plaster surfaces, composition wall board, burlap, or any soft wall material and on metal ceilings and wood surfaces. Made in white and many charming soft warm tints.

Coverage—Covers approximately 400 sq. ft. per gal., properly primed, first coat and 450 to 500 sq. ft. per gal., second coat on smooth plaster.

Specification—No. 12, page 12

SPRED Washable WATER-THINNED PAINT (Flat or Luster Finish) is the original faster-acting, easier-to-apply water-mix paint for interior use. For complete description see page 9 of this catalog and Specification Nos. 16 and 17 on page 13.

SPEED-WALL SEMI-GLOSS is a quick-drying low lustre finish, highly recommended for use in hospitals, hotels, public buildings, schools, apartment houses, offices and homes. It can be washed repeatedly and easily without harming the finish. Furnished in 12 modern colors.

Coverage—Covers approximately 400 sq. ft. per gal., properly primed, first coat and 500 to 550 sq. ft. per gal., second coat, on smooth plaster.

Specification—No. 13, page 12

SPEED-WALL GLOSS is a high-grade wall finish with easy working properties and is very well adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently. Furnished in white and many popular tints.

Coverage—Covers approximately 400 sq. ft. per gal., properly primed, first coat and 500 to 550 sq. ft. per gal., second coat, on smooth plaster.

Specification—No. 14, page 13

ENDURANCE WOOD STAINS are penetrating stains which greatly enhance the natural beauty of all woods—they require no wiping. They are specially recommended for application to unfinished wood surfaces such as the inside trim in houses and other buildings. Available in all popular colors.

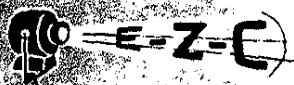
Coverage—Covers approximately 1000 sq. ft. per gal., 1 coat.

Specification—No. 15, page 13

SPRAY-DAY-LITE is the original one-coat eggshell mill white for spraying or brushing, in white and 10 beautiful colors. For complete description see page 6 of this catalog and Specification No. 18 on page 13.

SIGHT PERFECTION

GLIDDEN



COLORS

and VISMATIC MACHINERY ENAMELS

Scientific studies show that drab, dull finishes on walls, machine tools and equipment contribute to eyestrain and accidents. Glidden E-Z-C and Vismatic Machinery Enamels have been designed to remedy these conditions. They are available in colors that harmonize with daddies and shop color schemes, thus providing better visibility to the operator. E-Z-C and Vismatic Machinery Enamels are a real safety factor. Send for new Sight Perfection booklet containing complete information and color suggestions.

MAINTENANCE FINISHES (Outstanding GLIDDEN Products That Meet Troublesome Interior Conditions)

★ SPRAY-DAY-LITE

AND

Testimonials Prove It!

★ BRUSH-DAY-LITE

Thousands Use It!



★ An Actual Unretouched SPRAY-DAY-LITE Job
INCREASES PRODUCTION THROUGH MORE LIGHT REFLECTION

Spray-Day-Lite reflects maximum amount of light without glare. Less artificial illumination is required. Working conditions are more cheerful. No matter how dark, soiled and dirty a room may be—one coat of Spray-Day-Lite will make it like new! It is durable and economical—lasting from 3 to 8 years. Write for a free copy of the new color chart, an ingenious device that shows many harmonious sight perfecting combinations of the ten standard Spray-Day-Lite colors. See Specification No. 18, page 13.

COVERS ANY SURFACE
NO MATTER HOW
SMOKY OR BLACK
IN ONE COAT

PRODUCES 2 COAT RE-
SULTS WITH MATERIAL
AND LABOR COSTS
OF ONE COAT

- Washes like tile — may be scrubbed repeatedly.
- Eggshell finish eliminates eye-straining glare.
- One coat equals conventional two coat results.
- Easy to apply by either brush or spray.
- Minimum fog when sprayed — no sags or run.
- Use on wood, metal, brick, plaster, concrete, or wall board.

The Finest In
Maintenance Finishes
For All Types of
Building Interiors

BAKERIES
APARTMENT BLD'GS
BREWERIES
CANNERIES
DAIRIES
DISTILLERIES
FACTORIES
MACHINE SHOPS
FOUNDRIES
PRINTING PLANTS
HOTELS
HOSPITALS
CHURCHES
SCHOOLS
OFFICE BLD'GS
TEXTILES
INSTITUTIONS
HOUSING PROJECTS
RETAIL STORES
LAUNDRIES
RAILROADS and
PUBLIC UTILITIES

ASSOCIATED SPRAY-DAY-LITE PRODUCTS

★ Synthetic WHITE ENAMELS

- No. 176 Natural High Gloss
for Tinting
- No. 155 High Gloss
- No. 61 Gloss
- No. 60 Semi Gloss

Quick Drying—Long Wearing—Non-
Yellowing
Brilliant Lustrous Whites
That Stay White

★ Fume, Resisting WHITE ENAMELS

- No. 25 Eggshell
- No. 117 Gloss

Especially Formulated to resist dis-
coloration when subject to various
industrial fume conditions in paper,
rubber, rayon, dye, tobacco, chemical,
metal plating and food products
plants. Also furnished in Gloss with
Fungi Preventive added. No. 191.

★ Fungi Preventive WHITE ENAMELS

- No. 120 Eggshell
- No. 165 Semi-Gloss
- No. 178 Gloss
- No. 157 High Gloss

Developed to meet specific require-
ments of industry in eliminating mold
conditions on paint films caused by
fungus growth on surface. Also fur-
nished in combination with Wet Wall.
No. 122 Eggshell & No. 180 Semi-
Gloss.

★ Wet Wall WHITE ENAMELS

- No. 32 Primer and Sealer
- No. 136 Eggshell
- No. 165 Semi-Gloss

For damp surfaces found in brew-
eries, dairies, packing houses and
bottling plants. A breather type coat-
ing that permits moisture to escape.
Also furnished in combination with
Fungi Preventive. No. 122 Eggshell
and No. 180 Semi-Gloss.

★ Cold Spot Non-Bleeding WHITE

- No. 5 Regular
- No. 6 Fungi Preventive

For interior surfaces of asphalt, cork,
brick, plaster, cement or wood found
on the interior of cold storage depart-
ments for fruits, vegetables, meat,
butter, eggs, fish, etc. No residual
odor to contaminate food.

★ Day-Lite DADO ENAMELS

For Lower Walls, Woodwork
and Floors

Formulated with a synthetic varnish
vehicle to insure proper leveling and
flow. Resists dilute acids and alkalis
commonly used in cleaning prepara-
tions. Dries hard overnight. Made in
a wide range of colors to harmonize
with all Glidden interior wall finishes.

INTERIOR FINISHES

descriptions
Glidden products

ENAMELS

★**RIPOLIN**—Originally made in Europe, later distributed in United States by Glidden. It is internationally known. The secret processes under which the oils composing the vehicle are treated, together with the aging of essential oils, makes Ripolin Enamel a super-product.

It actually improves with age; there are numerous public buildings and fine homes in the United States where 15 years of continuous service have not dimmed the lustre and beauty of Ripolin.

Where Ripolin is to be used in colors, Ripolin Undercoat tinted the same shade as the finishing coat should be used.

Ripolin of itself will show a perfectly smooth, even surface without brush-marks, but will not cover irregularities in the under-coating. For this reason great care should be exercised to keep the working pots, brushes and surface to be worked on free from dust, grit, or other foreign matter. For extremely fine work, where there are two coats of enamel to be applied, the first coat of enamel should be rubbed with pumice rather than with sandpaper or steel wool.

★**RIPOLIN BLT** is furnished in High Gloss, Semi-Gloss (Egg-shell) and Dead Flat White, Gloss and Semi-Gloss Ivory. Any finish desired between the High Gloss and Dead Flat can be obtained by intermixing in varying proportions. To obtain any of the lighter shades, White Ripolin may be tinted by the use of pure color ground in Japan, thinning down the color with a small quantity of turpentine and adding slowly to the enamel until the desired color is obtained. The addition of a large amount of coloring matter to obtain any of the darker shades is not recommended. We will supply darker shades on order.

★**RIPOLIN Q. D.** The ever increasing demand for a quicker-drying product resulted in Q.D. Ripolin which was developed after years of careful research. Q.D. Ripolin dries in a much shorter length of time than BLT Ripolin but still retains all of its outstanding qualities.

Q.D. Ripolin is manufactured in washable, modern colors, carefully selected by authorities on architecture, and color harmony. This enamel smooths away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired.

Coverage—First coat covers approximately 300 square feet per gallon, 2 coats. Exterior Ripolin covers approximately 360 square feet, 2 coats.

Specification—Nos. 19, 20, 21 and 22 on pages 13 and 14

SUPERIOR SPEDENE ENAMEL—A high gloss enamel that retains its original whiteness and gloss throughout its entire life. Intended primarily for woodwork, it cannot be surpassed as an enamel for wall work in the home, public buildings and hotels where a durable and washable finish is desired. This product is quick-drying and is not blued, so that in the hands of the painter true ivories and creams can be developed through the use of colors-in-oil for tinting.

This material will not sag and its exceptional flowing qualities eliminate all possibilities of brush marks.

Coverage—550 sq. ft. per gal., 1 coat.

Specification—No. 23, page 14

VELVET SPEDENE ENAMEL—A companion product to Superior Spedene Enamel, possessing all of its qualities but drying with an even egg-shell gloss free from flashings and high lights. It works easy under the brush and finishes free from all sags and brush marks.

Coverage—550 sq. ft. per gal., 1 coat

Specification—No. 24, page 14

ONE-COAT GLOSS ENAMEL—An enamel made to give results exceeding expectations where cost is a factor. This material will cover solidly with one coat and dries with a high gloss that is retained throughout its life. It is made in a true white so that it will take tinting colors perfectly where tinting is required.

Coverage—500 sq. ft. per gal., 1 coat

Specification—No. 25, page 14

GLIDDENCOAT is a new type of enamel undercoater recently perfected by the Glidden Company. Its outstanding advantage is its quick-drying properties enabling it to be sanded or recoated more quickly than ordinary undercoats, without impairing its leveling or flowing qualities. It levels free from brush marks like the finest grade long oil enamels. It sands easily, but its unusual flow makes only light sanding necessary.

Gliddencoat's sealing qualities hold out the succeeding coats of enamel showing their richness, fullness, and depth of gloss. It is not porous and hence does not absorb any of the liquids that impart these qualities to the enamel coat. Made in white only. On new work, particularly, the first coat should be reduced 10 per cent with turpentine; the second applied as it comes from the can.

Coverage—Covers 450 sq. ft. per gal., first coat and 500 sq. ft. per gal., second coat.

Specification—No. 26, page 14

INTERIOR FINISHES

VARNISHES and FLOOR FINISHES

GLIDDENSPAR VARNISH is recommended for interior work exposed to moisture conditions. For description see page 4.

Coverage—Covers 650 sq. ft. per gal., first coat and 750 to 850 sq. ft. per gal., second coat.

Specification—No. 25, page 14

WEARETTE VARNISH is a high-grade varnish for the finest interior use for finishing woodwork, trim, castings and doors. It is pale in color, works easily and is extremely elastic and durable. Wear-ette dries dust free within three hours and is dry enough to handle in from 12 to 18 hours, depending upon drying conditions.

Coverage—Covers approximately 800 sq. ft. per gal.

Specification—No. 26, page 15

RAPID-COTE VARNISH is a new synthetic, four hour varnish that dries rapidly, staying wet just long enough to permit free brushing and that does not show brush marks or laps. It is absolutely water-proof, pale in color, elastic and very durable. It was primarily developed for floors and is capable of resisting the wear and abuse to which floors are subjected, consequently, it qualifies as a fine finish for any interior work where a quick-drying varnish is required.

Coverage—Approximately 800 sq. ft. per gal.

Specification—No. 27, page 15

LIK-A-RUB. A flat finish that dries with a rubbed or egg-shell effect without the expense of the very costly rubbing operation. Follow Specification No. 30 (New Work) up to the last two coats then apply 1 coat of Wearette and a final coat of Lik-A-Rub.

Coverage—Covers approximately 400 square feet per gallon, 2 coats.

Specification—See description above.

FLOORETTE VARNISH is the highest grade of floor varnish manufactured; heavy body; extreme fullness; high gloss; waterproof; scuffproof, and extremely elastic. Formulated with latest types of synthetic resins.

Coverage—Covers approximately 400 square feet per gallon, 2 coats.

Specification—No. 29, page 15

PENETREX—A penetrating type of finish for floors. It affords unusual protection against staining and discoloration as well as imparting wearing qualities. This product penetrates deeply and seals the pores of the wood. It is best applied by brushing on to the surface liberally and then removing by

wiping off any excess that stays on the surface for more than 15 minutes. A wood surface should be carefully sanded and made smooth before applying the varnish and a light mossing with steel wool is advisable between coats.

Coverage—400 to 600 sq. ft. per gal., 1 coat.

Specification—No. 28, page 15

FLORENAMEL FOR WOOD FLOORS is a sanitary, extremely tough coating for interior wood floors. It will withstand hard wear and repeated washings. Its high gloss and easy working properties also make it ideal for plastered walls where a glossy washable surface is desired. It is quick-drying and under normal conditions can be walked on in from six to eight hours. Made in a wide range of popular colors.

Coverage—Covers approximately 500 sq. ft. per gal., 1 coat.

Specification—No. 30, page 15

FLORENAMEL FOR CONCRETE FLOORS is recognized as a long-wearing finish for concrete floors, because of its resistance to moisture, alkali and acid. It is very tough and will withstand hard wear.

Coverage—Covers 400 sq. ft. per gal., first coat and 500 to 550 sq. ft. per gal., second coat.

Specification—No. 30, page 15

MASTICRETE is a permanent and efficient material for patching or resurfacing all types of traffic-bearing surfaces of concrete, wood, metal, tile, asphalt and composition. It is particularly good for patching floors in factories, warehouses and basements and on sidewalks, loading platforms, runways, etc. It can be applied in any thickness—works down to a feather edge—and will bond securely to any clean, firm surface. Descriptive literature and complete directions available on request.

GYM-FLOOR VARNISH is a product for use as its name implies. It is not film forming but penetrates deeply into the wood, making the surface easy to clean and eliminating the unsightly blemishes caused by scratching, scuffing, stain and the burns of gymnasium shoes. In addition to gymnasiums it is recommended for use in schools, public buildings, stores and warehouses as a dependable and economical varnish. It can be mopped onto the floor instead of brushed. Its use instead of shellac is recommended on all floor finishing schedules because there is an affinity between varnish products while varnish will peel and chip from a heavy coat of shellac.

Coverage—Covers approximately 300 sq. ft. per gal., 1 coat.

Specification—No. 31, page 15

★ SPRED *The Wonder Wall Finish*

JOB FITTED FOR ARCHITECTS, BUILDERS & CONTRACTORS



SPRED IS USED ON FAMOUS STRUCTURES

★ Shown here is the Federal Housing Authority Administration Building, Washington, D. C. and one of the offices in which the walls are painted with GLIDDEN SPRED.

Two great interior finishes (SPRED Flat or SPRED Luster) in 11 modern colors and white preferred 3 to 1 by America's leading decorators. SPRED painted rooms in any type of building from small homes to large office buildings and institutions are your assurance of color-right interiors. SPRED works fast and dries fast to speed up finishing time. SPRED in soft-toned Flat or rich, mellow Luster covers like magic over plaster, wood, concrete, brick, wallboard, wall paper, unglazed tile and metal. It is the one, job-fitted finish for new construction and extensive alterations where economy, durability and speed are factors.

The Ideal Finish for All Interior Decorating



**FASTER
WORKING!
LONGER
LASTING!**

Facts About

SPRED Flat

(A Soft, Matte, Flat Finish)

DRYING—Dries in 30 minutes

ODOR—Practically no odor when painting and dry.

HIDING—Hides most surfaces in one coat.

COVERAGE—One coat covers 500 to 600 Square Feet per gallon depending on type and porosity of surface.

USE IT OVER — Plaster, wood, wallboard, brick, wallpaper, concrete, unglazed tile and metal.

MIXING—Add ½ gallon of water to a gallon of SPRED Flat Paste, makes 1½ gals. of paint.

CLEANING & DURABILITY — May be cleaned time and again with wallpaper cleaners, wall cleaners and mild soap and water.

See Specification 16, Page 13

SPRED COLORS

Because of their subtle undertones, richness and adaptability to modern and traditional interiors have been selected

3 to 1

by leading decorators in a national survey.



SPRED has earned the Good Housekeeping Seal of Approval which is the "green light" to millions of home owners.

Facts About

SPRED Luster

(A Rich, Lustrous, Semi Gloss Finish)

DRYING—Dries dust free in 1 hour (Recoat in 8 hours)

ODOR—Practically no odor when painting and dry.

HIDING—Hides most surfaces in one or two coats depending on porosity of surface and the change in color of surface to be painted.

COVERAGE—One coat covers 500 to 700 Square Feet per gallon depending on type and porosity of surface.

USE IT OVER — Plaster, wood, wallboard, brick, wallpaper, concrete, unglazed tile and metal.

MIXING—Add 1 quart of water to a gallon of SPRED LUSTER Paste, makes 5 quarts of paint.

CLEANING & DURABILITY — May be cleaned time and again with wall cleaners and mild soap and water.

See Specification 17, Page 13

SPECIFY GLIDDEN SPRED... YOU'LL GET THE FINEST

SPECIFICATIONS

GENERAL INSTRUCTIONS

Suggestions to aid the architect in preparing complete painting specifications.

1. GENERAL PAINTING CLAUSE . . . Be it understood that the Instructions to Bidders and the General Conditions applying on the General Contract apply also on the painting contract.

2. WORK TO BE DONE . . . The work required under a painting contract includes the furnishing of all materials, labor and equipment of every nature which may be required for the proper painting and finishing of the building, all as hereinafter specified, shown on the plans, or implied in either plans, or specifications; that the work be complete in every respect unless definitely excepted by the architect.

3. WORK NOT INCLUDED IN THE PAINTING CONTRACT. N. B. . . . At this point it is well to make a bill of exceptions showing exactly the surfaces which do not come under the painting contract; for example, the back of interior wood trim, which has been shop primed by others.

4. PREPARATORY WORK . . . All surfaces to be painted shall be in proper condition before the work is begun; that is, the surface shall be perfectly dry, clean and smooth. In case any work is defective, or unsuitable for finishing, the painting contractor shall notify the architect of the fact in writing. If the architect is not so notified, the painting contractor will be held solely responsible for the finished condition of the work.

5. SAMPLES. N. B. . . . In case it will be necessary for the proper completion of the work to match certain samples, the architect should at this point fill in his requirements as to samples which will serve as standards to be matched in finish, color, etc.

6. WORKMANSHIP . . . All work under this contract shall be executed only by concerns of standing approved by the architect. All work shall be made perfect in material, workmanship and finish. All work shall be done by skilled mechanics. No work shall be done under conditions of weather, or temperature, unsuited to good work.

7. MATERIALS . . . All materials coming under the painting contract shall be delivered to the building in unbroken packages, bearing the Glidden name and label. Such materials should be used without any adulteration, and only with such thinning as called for in the manufacturer's directions. In case of sealed packages, the seal should not be broken until the contents are to be used. Materials requiring mixing shall be mixed on the premises. All materials must at all times be subject to the inspection and approval of the architect.

8. PROTECTION AGAINST DAMAGE . . . The painting contractor shall be responsible for the condition of the building in his charge. Due care shall be taken while painting is in process to protect all portions of the building and also all materials belonging to, or installed by, other contractors.

9. PATCHING . . . Carefully patch and finish all work injured, or marred from whatsoever cause, to the satisfaction of the architect. Upon completion the entire job should be in perfect condition and free from defacements of any nature.

10. FIRE PREVENTION . . . *Keep all oily rags or waste in covered metal receptacles.*

11. CLEANING . . . At the completion of work remove all surplus materials, staging, rubbish, etc.; clean off all paint, varnish, stains, etc., from floors, glass, walls, hardware, etc., and leave the premises in perfect condition acceptable to the architect.

SUMMARY . . . No paint, varnish, or other finish should ever be applied to a surface containing moisture or bearing scale, rust, dirt, grease—or to any surface not clean and ready to paint.

Any possible alkalinity in plaster, cement, or concrete surfaces must be neutralized.

Neutralize the alkali by giving the wall a wash coat with a solution of two to three pounds of zinc sulphate to a gallon of water.

All nail holes, cracks, etc., must be properly filled with linseed oil putty.

EXTERIOR PAINTS and STAINS

1 ENDURANCE PAINT and BASE-COAT NEW WORK

1st Coat—Glidden Base-Coat applied as it comes in the container. (Under no condition should this material be reduced.) Allow 72 hours to dry.

NOTE: After the priming coat has dried thoroughly, putty all nail holes, cracks, etc. with a first quality linseed oil putty.

2nd Coat—Brush on coat of Glidden Endurance Paint (Prepared) thinned with a pint of turpentine to each gallon. Allow this coat to dry 72 hours or more.

3rd Coat—A well brushed out coat of Glidden Endurance Paint (Prepared) as it comes in the container.

EXTERIOR PAINTS and STAINS (Continued)

2 ENDURANCE PAINT and BASE-COAT OLD WORK

The surface to be repainted shall be dusted free from all foreign matter, loose paint removed by wire brushing and scraping, and rust removed from all eaves, downspouts, or flashings. Loose boards or siding shall be renailed and repairs made to siding over drip caps and window and door headers. The open spaces around door casings, windows and corner boards shall be puttied.

1st Coat—Apply Base-Coat over the entire surface, working it well into all spots that have become bare. (Alternate:—If Base-Coat is not available reduce Glidden Endurance Paint (Prepared) with one quart of linseed oil and one pint of turpentine to each gallon for application to the south and west sides of the house and with one quart of turpentine and one pint of linseed oil for the east and north sides.)

2nd Coat—This final finishing coat shall be Glidden Endurance Paint (Prepared) as it comes in the container.

3 TITAN-O-ZINC WHITE PASTE PAINT NEW WORK

Same as Specification 1 substituting Glidden Titan-O-Zinc White Paste Paint reduced gal. for gal. with raw linseed oil in place of Glidden Endurance Paint (Prepared) in second and third coats.

4 FLORENAMEL NEW or OLD WORK

1st Coat—Brush on one coat of Base-Coat (without reduction) or one coat Glidden Florenamel thinned with one pint of boiled linseed oil and one pint of turpentine to the gallon.

2nd Coat—Allow first coat to dry 24 hours, then apply a full flowing coat of Glidden Florenamel thinned with one pint of boiled linseed oil to the gallon.

3rd Coat—After second coat has dried 24 hours, apply a coat of Glidden Florenamel of color selected that has been thinned with one pint of boiled linseed oil to the gallon.

5 SHINGLE STAIN NEW WORK

1st Coat—Dip two-thirds of the length of the shingle into the prepared stain. Stack loosely to allow proper penetration and drying.

2nd Coat—After shingles are laid apply one full brushing coat of the prepared Shingle Stain as it comes in the container.

OLD WORK

On old work the prepared stain can be applied by either brushing or spraying although the brushing application is recommended. Particular care shall be exercised to see that all portions, particularly the edges of the shingles, are well coated. Two coats are recommended.

6 OIL WOOD STAIN NEW WORK

All wood must be dry and free of all dirt and other foreign matter, discoloration from soil, and sanded to a smooth surface. Apply Glidden Oil Wood Stain of color selected wiping it with a soft cloth to remove excess and to produce a regular and uniform color over the entire surface. Allow overnight for proper drying. Seal this coat with a thin coat of varnish or shellac. From this point follow varnish specifications.

7 GLIDDENS PAR VARNISH NEW or OLD WORK

1st Coat—After sanding wood to a smooth surface, brush on a coat of Glidden Oil Wood Stain. Wipe off excess stain with a soft cloth. Allow 24 hours to dry.

2nd Coat—(Open grained wood only) Sand and fill with Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Wipe before Filler becomes hard, rubbing across grain and hard enough to force the Filler into the pores and remove excess.

3rd Coat—Brush on one coat of Gliddenspar Varnish reduced with one pint of turpentine to each gallon of varnish.

4th Coat—Brush on one coat of Gliddenspar Varnish in the consistency as supplied by the manufacturer and allow to dry.

NOTE: Don't use Shellac anywhere in a schedule embracing Synthetic Varnishes.

8 NEV-A-RUST STRUCTURAL STEEL-METAL

Shop Coat—A priming coat of Glidden Liquid Red Lead, as it comes in the container to be applied at the mill.

1st Field Coat—A brush coat of Glidden Nev-A-Rust, of color selected, as it comes in the container.

2nd Field Coat—(Same as 1st Field Coat.)

NOTE: By alternating the colors of the material used in the Field Coats, the architect secures a color contrast between the coats which insures thorough workmanship on inspection.

SPECIFICATIONS

EXTERIOR FINISHES

9 LIQUID CEMENT COATING CONCRETE • STUCCO • BRICK

NEW WORK

1st Coat—To each gallon of Glidden Liquid Cement Coating add one pint of Glidden Liquid Cement Mixing Liquid and brush well into the surface. Allow 36 to 48 hours to dry.

2nd Coat—Brush on a coat of Liquid Cement Coating as it comes in the container. Allow 72 hours for drying.

3rd Coat—One additional coat brushed on evenly.

OLD WORK

Remove all loose paint from old surfaces. Touch up bare spots with Glidden's Liquid Cement Coating that has been thinned 25% with Liquid Cement Mixing Liquid.

1st Coat—Apply one coat of Liquid Cement Coat-

ing, of color selected, to the entire surface after having reduced it in the ratio of four to one with Liquid Cement Mixing Liquid.

2nd Coat—The second coat shall be Liquid Cement Coating applied full body and brushed well onto and into the surface.

10 GLIDTITE GALVANIZED IRON PRIMER NEW or OLD WORK

Apply a brush coat of the following solution: Dissolve 1 ounce each of Chloride of Copper, Sal Ammoniac and Nitrate of Copper in $\frac{1}{2}$ gallon of water in an earthenware vessel. When dissolved add 1 ounce of Hydrochloric Acid. Allow 24 hours to dry and then use a stiff brush to remove the powder which has formed.

Follow immediately with one coat of Glidrite Galvanized Iron Primer. Finishing coats should be of Glidden Endurance Paint (Prepared), Nev-A-Rust or other exterior paint.

INTERIOR FINISHES

GENERAL INSTRUCTIONS

All wall surfaces should be carefully checked for "hot" spots caused by excessive lime in the body coat. A litmus paper or phenolphthalein applied to those spots that indicate an alkaline condition should be used to prove whether such a condition exists. All Plaster on which "hot" spots appear should be washed previous to the painting with a neutralizing solution made of at least 2 pounds of zinc sulphate dissolved in a gallon of water. Allow this application to dry thoroughly and brush all zinc crystals from the surface.

New walls should be carefully pointed up before priming, cracks should be widened to at least $\frac{1}{4}$ " and filled flush to the surface with Glidden Patching Plaster.

11 INTERIOR BASE-COAT PRIMER

All surfaces, plaster, concrete, brick, stone or surfaces previously painted must be dry and free from all grease, dust and other foreign matter. Reduce Interior Base-Coat with 10% of turpentine or naphtha. Brush on and allow this coat to dry overnight. Any spots that indicate unusual porosity by dullness should receive a second coat.

12 SPEED-WALL FLAT PLASTER • WALLBOARD

NEW WORK

1st Coat—Interior Base-Coat reduced 10% with naphtha or Speed-Wall Mixing Size to which has been added an equal amount of Speed-Wall Flat in the color selected for finishing coats. Allow overnight to dry.

2nd Coat—Speed-Wall Flat to which $\frac{1}{4}$ of the same primer is added per gallon of Flat. Allow overnight to dry.

3rd Coat—Speed-Wall Flat as supplied by Glidden.

13 SPEED-WALL SEMI-GLOSS PLASTER • WALLBOARD

NEW WORK

1st Coat—Apply Speed-Wall Interior Base-Coat reduced in the proportion of one pint of naphtha to the gallon. Allow overnight to dry thoroughly.

2nd Coat—Speed-Wall Semi-Gloss as it comes in the container. Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

14 SPEED-WALL GLOSS PLASTER • WALLBOARD

NEW WORK

1st Coat—Apply Speed-Wall Interior Base-Coat, reduced in the proportion of one pint of naphtha to the gallon.

2nd Coat—Speed-Wall Gloss as it comes in the container. Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

OLD WORK

All old surfaces shall be carefully cleaned free from grease, smoke and other foreign matter.

Surface Preparation—Large cracks shall be filled with Glidden Patching Plaster and then sized with either Speed-Wall Interior Base-Coat or Shellac.

1st Coat—Reduce Speed-Wall Interior Base-Coat 10% with naphtha for a prime coat.

2nd and 3rd Coats—Follow Specifications 17, 19 and 20.

15 ENDURANCE WOOD STAIN WOOD

1st Coat—A full coat of Endurance Wood Stain of the color selected.

NOTE: On open-grained woods apply a wash coat of shellac after stain is dry. Fill with Glidden Paste Wood Filler reduced, as needed, with turpentine. Wipe, rubbing across grain, as filler sets. Sandpaper to a smooth surface.

Succeeding Coats—Two or more coats of Wearette Varnish, of a consistency as supplied by Glidden, until desired finish is obtained.

NOTE: Flat Finish ... LIK-A-RUB dries with a rubbed or egg-shell effect without the expense of the very costly rubbing operation. Apply as a final finish coat after application of Wearette Varnish.

16 SPRED-Flat NEW or OLD WORK

Surface Preparation—All surfaces must be perfectly dry. Remove all grease, calcimine, loose dirt or loose paint. An oil base paint as a primer should be applied to nail heads and exposed metal.

Mixing—Stir Spred in its paste form, then add water slowly in an amount not to exceed 1 gal. to the gallon of paste.

1st Coat—All surfaces that indicate uneven porosity, sand finished plaster, cemented wall board seams and patched areas shall receive one coat of Glidden's Hydraulic Primer.

Finishing Coats—Apply each coat generously and evenly without excessive brushing. Level off lightly with tip of brush.

17 SPRED-Luster NEW or OLD WORK

Surface Preparation—Same as Specification No. 16 above.

Mixing—Stir the paste thoroughly, avoiding an excessive whipping or shaking. Add 1 qt. of water slowly to each gallon of paste. Well sealed and previously painted surfaces will require less water than a porous surface.

1st Coat—Apply one coat of Spred Luster reduced as recommended: 1 qt. of water to the gallon.

2nd Coat—Apply this coat generously without excessive brushing, leveling it off lightly with tip of brush.

18 SPRAY-DAY-LITE and BRUSH-DAY-LITE

For walls and ceilings of plaster, brick, tile, concrete, composition board and wood. All surfaces to be cleaned free from carbon deposits, grease, dirt, oil spots, loose paint, kalsomine and whitewash. Clean oil spots thoroughly and apply a coat of aluminum, shellac or other suitable sealers. If the surfaces have never been painted, prime with Spray-Day-Lite No. 142 sealer. Prime water paint surfaces with one coat of Spray-Day-Lite No. 382 Clear. For spongy type wallboard or extra porous surfaces use either of these primers and allow to dry 24 hours before finishing. More detailed specifications for Eggshell, Semi-Gloss, Gloss, Wet Walk, Fume Resistant and Fungus Preventive will be furnished on request.

ENAMELS EXTERIOR

19 RIPOLIN BLT. NEW WORK—Exterior

1st Coat—A priming coat of Glidden Base-Coat applied without reduction as it comes from the container. Allow 72 hours for drying.

2nd Coat—A full coat of Exterior Ripolin First Coat. Allow 72 to 96 hours for drying.

3rd Coat—Exterior Ripolin First Coat reinforced with 1 quart Exterior Gloss Ripolin to the gallon. Allow 96 hours for drying.

4th Coat—A good full coat of Exterior Gloss Ripolin as it comes from the container.

NOTE: Third coat may be eliminated where cost is a vital factor.

SPECIFICATIONS

INTERIOR FINISHES

ENAMELS INTERIOR

20 RIPOLIN Q.D. NEW WOOD

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 quart of raw linseed oil and $\frac{1}{2}$ pint of pure turpentine to the gallon. Allow 48 to 72 hours for drying.

2nd Coat—Full coat of Ripolin Enamel Undercoat. Allow overnight to dry.

3rd Coat—Full coat of Ripolin Enamel Undercoat. Sandpaper this coat to a smooth surface.

4th Coat—Ripolin Enamel Undercoat reinforced with $\frac{1}{2}$ gallon Gloss Ripolin added to the gallon. Sandpaper lightly after drying.

5th Coat—A good flowing coat of Ripolin Enamel. This coat may be thinned with $\frac{1}{2}$ pint of pure turpentine to the gallon. Allow 96 hours for drying; rub smooth with pumice and water.

6th Coat—A good flowing coat of Ripolin Enamel as it comes in the container. DO NOT THIN FINISHING COAT OF RIPOLIN.

NOTE: If expense is of prime importance, 2nd or 5th coats may be omitted, or, if desired, both.

21 RIPOLIN NEW SAPPY WOODS

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with $1\frac{1}{2}$ pints of raw linseed oil and $1\frac{1}{2}$ pints pure turpentine to the gallon. Allow 48 to 72 hours for proper drying. Follow Specification 20 from this point.

NOTE: After applying first coat, all woodwork should be thoroughly rubbed down with fine sandpaper or steel wool.

22 RIPOLIN NEW OPEN GRAINED WOODS

1st Coat—A coat of Glidden Paste Wood Filler should be rubbed well into the surface. After this is dry and hard sandpaper the work thoroughly.

2nd Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon; sandpaper to a smooth surface after thorough drying. Follow Specification 20 from this point.

23 SUPERIOR SPEDENE ENAMEL NEW WORK

1st Coat—A priming coat of Gliddencoat reduced with one pint of turpentine. Dry overnight, and sand lightly to remove grain fibres.

2nd Coat—Apply one coat mixed one-half Gliddencoat and one-half Glidden Superior Spedene Enamel.

3rd Coat—Apply one full flowing coat of Superior Spedene Enamel as it comes from the container.

4th Coat—Sand succeeding coat lightly and apply a finishing coat of Superior Spedene Enamel as it comes from the container.

24 VELVET SPEDENE ENAMEL NEW WORK

Follow Specification No. 23 only substituting the name "Velvet Spedene Enamel" for that of Superior Spedene Enamel.

25 ONE-COAT GLOSS ENAMEL NEW WORK

Follow Specification No. 23 only substituting the name "One-Coat Gloss Enamel" for that of Superior Spedene Enamel. Coat No. 4 may be eliminated if desirable.

26 GLIDDENCOAT ENAMEL UNDERCOAT

See Specification No. 23 (Superior Spedene Enamel).

27 GLIDDENS PAR VARNISH NEW WORK

Follow Specification No. 7 only substituting "Glidden Endurance Wood Stain," of color selected, for Oil Wood Stain.

28 RAPID-COTE VARNISH NEW or OLD WORK

Follow Specification No. 30 for both new and old work substituting "Rapid-Cote Varnish" for Wear-ette Varnish.

29 PENETREX NEW WORK

Same as Specification No. 31 only substituting "Penetrex" for Gym-Floor Varnish.

30 WEARETTE VARNISH NEW WORK

1st Coat—One coat of Endurance Wood Stain, of color selected.

2nd Coat—After Stain is thoroughly dry, apply a coat of pure Shellac, that has been thinned 50% with alcohol.

3rd Coat—(Open grained wood only). Brush a coat of Glidden Endurance Paste Wood Filler thinned with turpentine or naphtha to the proper consistency. Rub off excess Filler, wiping across the grain. Allow 18 to 24 hours for drying, and then sand-paper thoroughly to a smooth surface.

Succeeding Coats—To be Wearette Varnish. Apply two or more coats to get desired results allowing 24 to 36 hours drying time between coats.

NOTE: Wearette Varnish may be rubbed down to a dull finish after drying 72 hours.

OLD WORK

After thoroughly cleaning the surface and allowing it to dry, all chipped, scratched, stained or bare spots shall be touched up with a stain matching the color or the original finish. After such patches have been dried they shall receive a coat of shellac.

Finishing Coat—The entire surface shall receive two coats of Gliddenspar or Wearette, allowing 24 hours between coats for thorough drying.

Flat Effects—If a flat or rubbed finish is desired, the first coat shall be Glidden's Wearette followed with a final or finishing coat of Lik-A-Rub.

31 GYM-FLOOR VARNISH NEW WORK

1st Coat—Apply Glidden Gym Floor Varnish liberally to impregnate entire surface. After first coat has dried for 20 minutes remove any excess material remaining on the surface by wiping. Allow to dry overnight and buff lightly with steel wool.

2nd Coat—Glidden Gym Floor Varnish similarly applied.

32 FLOORETTE VARNISH NEW WORK

1st Coat—A full coat of Endurance Wood Stain of color selected.

2nd Coat—(Open grained woods only). A brush coat of Glidden Endurance Paste Wood Filler, thinned with turpentine or naphtha to the proper consistency. Remove all excess filler by rubbing across the grain.

3rd Coat—Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—To be Floorette Varnish, applying necessary number to get desired results. Allow 24 hours between each coat.

OLD WORK

Surface Preparation—Make as many applications of diluted stain as may be necessary to match the color of the floor surface. Open grained woods shall be filled. All stained and filled spots shall receive an application of Glidden's Floorette reduced 10% with turpentine.

1st Coat—The entire floor surface shall receive one coat of Glidden's Floorette reduced 10% with turpentine.

2nd Coat—After the first coat has dried 24 hours apply one full flowing coat of Glidden Floorette without reduction.

33 FLORENAMEL NEW or OLD WORK

1st Coat—For first or prime coat on new work, apply one coat of Florenamel reduced 25% with turpentine or mineral spirits. Allow this coat to dry 24 hours.

2nd Coat—Brush on a coat of Florenamel of color selected as it comes from the can.

3rd Coat—Two coats will complete the average job; however, if an additional coat is desirable, apply full body after previous coat has dried 24 hours.

OLD WORK

Omit 1st coat as specified above.

CEMENT FLOORS

Before applying Florenamel to surfaces of concrete or cement, an etching with a 10% muriatic acid wash is suggested to counteract alkali and provide proper tooth. After effervescence has ceased, rinse with clear water until all traces of acid are removed. From this point on follow above specifications for first and second and third coat, if necessary.

GLIDDEN PAINTS

GLIDDEN QUALITY

THE GLIDDEN COMPANY

National Headquarters

CLEVELAND, OHIO

PAINT AND VARNISH FACTORIES

Grand Rapids, Mich., Oregon, Ore., Reading, Pa., St. Louis, Mo., Minneapolis, Minn.,
Chicago, Ill., San Francisco, Calif., Scranton, Penn., Toronto, Ontario

BRANCHES AND WAREHOUSES

Albany, Ga., Birmingham, Ala., Birmingham, Ala., Boston, Mass., Buffalo, N. Y., Charlotte, N. C., Dallas,
Texas, Denver, Colo., E. Pass, Texas, Evansville, Ind., Fort Worth, Texas, Honolulu, T. H., Houston,
Texas, Jacksonville, Fla., Knoxville, Tenn., North Bergen, N. J., Miami, Fla.,
Mobile, Ala., Madison, Wis., Oklahoma City, Okla., Orlando, Fla., Richmond, Va., San Antonio,
Texas, St. Petersburg, Fla., Scranton, Pa., Tampa, Fla., Toledo, Ohio, Washington, D. C., West Palm
Beach, Fla., Columbus, Ohio



O'BRIEN PAINTS

Experience

The O'Brien Varnish Company was founded in 1875, over 70 years ago. Since that time the company has maintained a nationwide reputation, particularly among architects and decorators, for the high, uniform quality of its paint and varnish products which embrace almost every possible type of architectural finish. The company pledges that no effort will be spared to keep O'Brien products in the forefront—in quality, dependability and performance.

Thermolyzed Oils

Paint chemists agree that oil shrinkage, in the dried paint and varnish film, is a major cause of failure. By an intricate process, patented in 1933, the oils used in O'Brien products are actually Pre-shrunk before being incorporated with the other ingredients. It is largely due to this exclusive O'Brien feature—Thermolyzed Oil—that O'Brien exterior paints stand up longer under sun and weather and that O'Brien interior paints wash easier even after years of service.

Services

The O'Brien Varnish Company maintains a corps of expert paint and varnish chemists ready at all times to cooperate in the solution of unusual problems.



O'BRIEN PAINTS

PEN-CHROME WOOD STAINS

DESCRIPTION—A new line of Interior Wood Finishes embodying a number of improvements over finishes now generally in use. Available in light colors particularly adaptable to the finishing of pine, gum, birch, maple, fir, redwood, knotty pine and plywood, panelling. They maintain to the highest degree the beauty of the natural wood. Made in three types.

PEN-CHROME WOOD STAINS (Dye Coats)—For direct application to new wood. Economical, easy to apply, non-bleeding, durable. Need not be wiped off after application for even, well-covered one coat finish. Not like ordinary penetrating oil stains.

PASTEL TINTS—Maple, Walnut, Mahogany, Light Oak, Sandalwood, Driftwood, Blonde, Platinum, Bleached Mahogany.

COVERAGE—Approximately 600 to 800 sq. ft. per gallon per coat.

PEN-CHROME CLEAR FINISH—Combines the waterproofing and sealing qualities of new synthetic resins with the soft texture of wax. Intended primarily for use over Pen-Chrome Wood Stains (Dye-coats). Economical, easy to apply, it lays the nap of wood, seals perfectly and dries to a soft finish which may be buffed to a medium lustre.

APPLICATION—1st Coat—Pen-Chrome Wood Stain (Dye-coat) of color selected. Apply *sparingly* with brush. (Do not apply too much.) Allow to dry over night.

NOTE: Conventional shellacs, varnishes or lacquers may be applied over Pen-Chrome Dye-coats.

2nd Coat—Pen-Chrome Clear Finish. Apply a thin coat. Allow to dry hard. Sand lightly.

NOTE: Over certain wood stain colors (Light Oak, Dark Oak, Mahogany, American Walnut, the first clear coat should be White Shellac, instead of Pen-Chrome Clear.

3rd Coat—Pen-Chrome Clear finish. Apply a thin coat with brush. Allow to dry over night. After 12 hours, buff or polish.

PEN-CHROME NATURAL OAK FLOOR FINISH—A remarkable floor finish that fills and seals as it finishes. Provides a natural, unstained, grain-sealed finish which enhances the natural beauty of the wood. Buffing of the second coat provides a super wear-resistant finish which will not stain or mar.

COVERAGE—800 to 1000 sq. ft. per gallon per coat when thinned as directed. 2 coats may be applied in one day.

APPLICATION—1st Coat—Thin 25% with heavy naphtha, oleum spirits or turpentine. Apply with brush, mop or cloth. Allow to dry from 30 to 60 min., then wipe off excess with a burlap cloth rubbing finish into pores of wood. When dry sand lightly.

NOTE: Thinning as directed permits greater coverage. Filling capacity increased by reducing amount of thinner.

2nd Coat—Repeat procedure above omitting sanding. Allow to dry over night. Buff the 2nd coat with an electric buffer or a coat of paste wax may be applied and the waxed surface buffed.

LIQUID VELVET

DESCRIPTION—May be used on any interior surface where a dull, colored finish is desired. Suitable for use on the best class of work. Combines beauty of finish with extreme washability. Has intense hiding power. Dries in about 4 hrs.

PASTEL COLORS—Cream, Canary, Peach, Coral, Camellia, Plum Tint, Mist Blue, Frost Blue, Aqua Green, Light Green, Chartreuse, Ivory White, Ivory, Persian Gray, Colonial Buff.

COVERAGE—800 to 1000 sq. ft. per gallon per coat

APPLICATION—Where applied to new or porous plaster, wall-board, etc., it should be preceded by one or two coats of Liquid Velvet Wall Primer and Sealer. Over old paint in fair condition one coat of Liquid Velvet usually suffices.

LIQUID-LITE WHITE ENAMELS

DESCRIPTION—Manufactured with O'Brien patented Thermolyzed Oils and the very finest raw materials ground exceptionally fine. They provide tough, durable, highly washable finishes. They cover almost any interior surface in one coat. Intense hiding power without any sacrifice in final lustre. Non-pulling, smooth, flowing, easy brushing. Made in three types.

Non-Yellowing White Enamel—A durable, porcelain-like white finish for walls, ceiling or trim.

Eggshell White Enamel—Ideal for all kinds of woodwork, trim, etc. May be used on walls and ceilings. Washes repeatedly without impairing the finish.

Decorators' White Enamel—Recommended where enamel is to be tinted to a delicate pastel color. Adapted to use on any interior surface where a tinted high gloss finish is required. Levels out free of brush marks to a smooth, hard, washable finish.

APPLICATION—May be applied with a four inch brush on vertical surfaces without the hazard of runs or curtains. Dries quickly to a smooth, hard finish.

SATIN FINISH

DESCRIPTION—Made with O'Brien's patented Thermolyzed Oils, Satin Finish provides a soft eggshell lustre suitable for use on walls, ceilings and woodwork alike. Has intense covering power. Brushes very easily. Has achieved great popularity because it combines the soft, glare-free beauty of flat paint with the full, rich body of enamel. Is highly washable. Dries over night.

PASTEL COLORS—Cream, Canary, Peach, Coral, Camellia, Plum Tint, Mist Blue, Frost Blue, Aqua Green, Light Green, Chartreuse, Ivory, Colonial, Buff.

COVERAGE—Approximately 600 sq. ft. per gallon.

APPLICATION—On new plaster or metal Liquid Velvet Wall Primer and Sealer should be used as an undercoat. On new woodwork O'Brien's white surfacer should be used. It may be stippled if desired; however, has excellent self-smoothing properties.

FLEXICO Quick Drying Super-Enamel

DESCRIPTION—Made with O'Brien's patented Thermolyzed Oil Flexico High Gloss Enamels offer the greatest resistance to weather, lasting washability and enduring toughness whether on walls or woodwork. In addition, they have high resistance to acids, alkali, alcohol, soaps and cleaning compounds. They stand hard wear and prolonged exposure to sunlight and water. Flexico Enamels are quick drying—from 4 to 6 hours. One coat covers. They flow smoothly and leave no brush marks.

COLORS—Mellow Cream, Oyster White, Ivory, Cardinal, Marine, Milori Green, Seal, Toluidine Red, Ridge Green, Ruby Maroon, Cruiser Gray, Nassau Blue.

COVER CAPACITY—Approximately 600 sq. ft. per gallon.

O'BRIEN PAINTS

FLOOR and DECK ENAMEL

DESCRIPTION—Made with O'Brien's patented Thermolyzed Oils, O'Brien's Floor and Deck Enamel is a quick drying, tough, elastic waterproof finish which may be used indoors or out on any type of surface—wood, metal, concrete, linoleum, etc. or over old paint. While designed especially for floors, porches, decks, etc., it is equally adaptable to vertical surfaces of any kind. Spreads easily, smoothly and covers extremely well. Dries to a durable, high gloss finish extremely resistant to abrasion and severe weather conditions. Dries hard in five or six hours.

NOTE: Floors in direct contact with the ground and which have a constant tendency to remain damp should not be finished with an oil-type paint or enamel.

COLORS—Fawn, Tile Red, York Gray, Portland Gray, Indian Tan (Light Oak), Chestnut (Dark Oak), Monterey Brown, Mahogany, Terrace Green.

COVERAGE—Approximately 600 sq. ft. per gallon.

APPLICATION—**New Unpainted Wood, Concrete and Canvas**—Apply two or preferably three thin, well brushed coats of Floor and Deck Enamel. "Glazed Finish" concrete floors, before painting should be etched by applying muriatic acid, 10% dilute, allowing it to stand fifteen minutes and then rinse with clear water. Before painting freshly laid concrete or surfaces where free lime or alkali is present, neutralize and harden with O'Brien's Neutralizing Solution.

Old Painted Surfaces—Clean thoroughly and apply two thin coats of Floor and Deck Enamel. Allow sufficient drying time between coats.

NOTE: Floor and Deck Enamel may be thinned approximately 25% with pure turpentine. Thin, well brushed coats are longer lasting than heavily applied coats.

O'LITE

DESCRIPTION—O'Lite is a perfected Resin-emulsion paint. Should not be confused with Casein, Calcimine or other types of water paints. The binder which holds the pigment particles together is actually an emulsified form of top-grade resin, similar to bakelite; therefore, it has wearing and washing qualities superior to water paints made with Casein or glue as a binder. It combines the advantages of water paint—lack of odor, low cost—with a high degree of flexibility, toughness of film, non-yellowing quality and washability. Should be allowed to cure a week or more before being washed. Plain soap and water washes O'Lite perfectly clean. O'Lite far exceeds Federal Specifications (TT-P-88 Resin Emulsion Paint). Is adaptable to any interior surface—also exterior surfaces where reasonable durability is sufficient.

PASTEL COLORS—Gorch, Oyster White, Ivory, Cream, Frost Blue, Primrose Tint, Aqua Mist, Camellia, Colonial Buff.

COVERING CAPACITY—One gallon of paste makes 1½ gallons of paint which will cover approximately 700 sq. ft. per gallon.

APPLICATION—**Preparation Interior**—Remove loose dirt, grease, etc. Remove any calcimine or glue size with hot water. Repair cracks with patching plaster or spackle. **Exterior**—Wire brush all loose dirt, dust, paint, etc. Wash if necessary to remove dirt. Do not apply over wet surfaces; tile nor on mortar until the mortar has dried out thoroughly.

Send for "The O'Brien Color Wheel"—a scientific way to determine harmonizing color schemes with O'Brien "Keyed Colors" together with color cards of the various products described in this catalog.

Mixing—This paint is in paste form. Add one part of water to each two parts of paste. Stir in evenly and thoroughly. Slightly more water may be added for very porous surfaces. Use clean galvanized containers for mixing. Keep paint tightly covered when not in use. Do not mix more than will be used in one week.

Tinting—Any O'Lite colors can be intermixed. If other colors are desired use paste Casein Paint colors to tint O'Lite.

Applying—Use a large wall brush and flow the paint on freely. Avoid excessive brushing. Simply feather off evenly with the brush tip. For spraying use paint slightly heavier than for brushing. Do not apply if temperature is below 50° F. or if there is frost on the surface. For two-coat work where desired for greater durability apply the first coat thin. After three days drying follow with a normal coat.

NOTE: On fresh plaster or walls that seem "hot" when users employ an initial coat of oil-base wall primer as size as positive insurance of a perfect two-coat job.

Clean brushes thoroughly after use in warm soap and water.

PREPARED PAINT

DESCRIPTION—O'Brien's Prepared Paint represents the highest quality in line linseed oil paints. Manufactured under careful supervision, ground extremely fine, it is made of only the highest quality of materials. Its outstanding qualities are—better spreading, flowing and leveling properties, remarkable hiding power, great durability of the paint film and more lasting permanence of high lustre and color. May be used on any exterior surface—wood, metal, concrete, stucco.

ACCESSORIES—**Prepared Paint Priming White**—A primer for use under Prepared Paint. Provides excellent adhesion, controls penetration and assures more rapid application of finish coat. Works easy, covers well and dries to a dull finish. May be tinted.

Penetrating Priming Oil—For use on new wood only. Seals the pores and thus prevents the cause of peeling, blistering, and sealing. Affords insurance against paint failure.

COVERING CAPACITY—Approximately 550 to 650 sq. ft. per gallon depending on surface.

COLORS—Ivory, Cream, Straw, Light Gray, Silver Gray, Colonial Yellow, Meadow Green, Clear Green, Forest Green, Brick Tan, Brazil Brown, Cinnamon.

APPLICATION—**New Work—1st Coat**—O'Brien's Penetrating Priming Oil. Allow to dry at least 48 hours of good drying weather. **2nd Coat**—O'Brien's Prepared Paint Priming White. Tint to approximate color of the finish coat. **3rd Coat**—O'Brien's Prepared Paint.

Old Work—1st Coat—O'Brien's Prepared Paint Priming White. Tint to approximate color of the finish coat. **2nd Coat**—O'Brien's Prepared Paint.

NOTE: Use the Prepared Paint Priming White and the Prepared Paint just as it comes from the can. If too heavy thin slightly with turpentine. Wherever possible back painting of new siding is recommended as a practical insurance against paint trouble in later years. One coat of Prepared Paint should be used.

The Proper Use of O'Brien Paints in Factories

WALLS AND CEILINGS—Ivory White walls and ceilings will give light reflection very nearly equal to that of pure white. And it offers many other advantages. It is softer, easier on the eye, it wears better, shows dirt less. Just one coat of O'Brien's one-coat Flat Paint, brushed or sprayed on the walls and ceilings of the plant will increase visibility, production and safety—and save many times its cost.

DADOS AND COLUMNS—There is no need to lose light reflection from these surfaces. Medium colors like Fawn are every bit as practical to use as dark colors. Fawn will wear just as well and ordinarily show dirt no more than a much darker color. O'Brien's Floor and Deck Enamel will give excellent service on dados and columns.

FACTORY FLOORS—The lighting efficiency and safety of many plants are cut down by dark floors. Here again, a medium color like Fawn and Gray is every bit as serviceable as much darker colors—and cuts down light reflection a great deal less. It increases safety because machinery and any object lying around is more visible against it.

PRODUCTION MACHINES—An entirely new and greatly improved method of painting production machinery has been developed in recent years. The body of the machine is painted in neutral gray or white. O'Brien's Machinery Maintenance Enamel No. 701 is Eggshell Gray. The important working parts or areas to be cleaned, painted in a contrasting color. We suggest O'Brien's Quick Drying Enamel Medium Green. Thus the working parts are easily visible without stain, cooled to the touch and free of the machine. For safety's sake, any other machinery in the machine area painted red. O'Brien's Red Enamel No. 1101. This new technique has worked wonders for production and safety.

PIPE LINE IDENTIFICATION—Saves hours of confusion and many mistakes in plant maintenance. Its cost is very low. We list below the colors and the O'Brien materials which can be used in pipe line identification.

Matte Gray, Q. D. Enamel
Royal Blue, Q. D. Enamel
Rust Brown, Q. D. Enamel
Black and White Enamel
Light Green, Q. D. Enamel
Black, Q. D. Enamel
Orange Red, Q. D. Enamel
White, Q. D. Enamel

EXTERIOR PAINTING

STRUCTURAL STEEL—Always use O'Brien's Red Lead Primer on bare metal. Give only one coat where rusting has occurred. Use Prepared Primer or Water-Borne Primer for finish coats.

EXTERIOR METAL—Window frames, doors, exterior of tanks, etc.—Same as Structural Steel.

EXTERIOR WOOD—Scrape wood, sand very carefully. Burn off if necessary. Then use Prepared Primer and a primer.

EXTERIOR CEMENT, BRICK OR CONCRETE—If previously painted satisfactorily, scrape off loose paint and then use Prepared Primer and a primer. If never painted, apply a first coat of Turpentine and No. 701. Sand any free alkali under the paint.

FIRE ESCAPES, ORNAMENTAL IRON, ETC.—Wipe bare metal with brush or hose and sand, and spot prime with Red Lead Primer. Then brush with Prepared Primer.

EXTERIOR BRONZE, STAINLESS STEEL, ETC.—Clean the body and thoroughly greaseproof with O'Brien's Exterior Grease Repellent. Clean metal thoroughly before painting. Remove with sand or flint, and repeat every 12 months.

GALVANIZED METAL—Drains, spouts, skylights, etc.—Same as Structural Steel. (New galvanized metal is best prepared for painting by 6-8 months aging in the weather.)

INTERIOR PAINTING

WALLS AND CEILINGS—over old paint—one coat of any of the following is usually sufficient. All may be brushed or sprayed.

High Hiding, Sanitary Oil Base Flat Finish—One coat Flat Wall Paint.
Resin Emulsion (Water Thinned) Flat Finish—O-Life.
Highly Washable Sheen Flat Finish—Liquid Velvet.
Satin Finish (Eggshell)—Satin Finish.
High Lustre Finish—Interior Gloss.
Non-Yellowing White Enamel—Liquid Life.
Fume-resistant White Enamel—Fume-Safe Enamel.

If a two-coat job is desired, use Liquid Velvet Primer as a first coat for above products so marked.

New plaster, brick, cement, metal or wallboard—One coat Flat Cellulose, or O-Life can be applied without primer—one or two coats as necessary. All other finishes shown above should have one or, preferably, two prime coats of Liquid Velvet Primer.

Heavy insulating or acoustical wallboard—Use One-coat Flat Wall Paint. Spray it, if possible. One coat usually sufficient.

DADOS and COLUMNS—unpainted Concrete, Brick or Plaster Dados should be primed with No. 701. Size, reduced 25% with turpentine. Unpainted steel or iron columns should be primed with No. 1101 Metal Primer. Old painted surfaces should be thoroughly wire brushed and rusty spots primed with Red Lead.

Use Floor and Deck Enamel or Interior Gloss (for light finish) on dados and columns.

CONCRETE and CEMENT FLOORS—Prepare the surface properly. Use Neutralizing Solution (or 3 lbs. Zinc Sulphate to a gallon of water) to neutralize any free alkali. If the cement has a hard glazed surface, etc., with Muriatic Acid 10% dilute, applied carefully. If previously painted, wire brush, wash with soap, then rinse carefully.

After Preparation use two very thin coats Floor and Deck Enamel (reduce the Enamel 25% with turpentine).

WOOD FLOORS—Use two very thin coats Floor and Deck Enamel or two coats Penetrating Floor Seal (for Clean Finish). If previously painted, remove all traces of oil, wax, soap, etc., by washing and rinsing. If previously treated with "Floor Oil," don't paint until it is thoroughly removed.

INTERIOR METAL—including Window Frames, Racks, Bins, Cabinets, Cranes, Runways, Radiators, etc.—Remove all traces of rust, scale, grease, etc., by wire brushing, washing and rinsing. Rusty or rusty spots may be primed with No. 1101 Metal Primer.

Use Machinery—Maintenance Enamels, Floor and Deck Enamels, Placo Enamels, Quick Drying Enamels or Interior Gloss (brush or spray) as finish—one or two coats.

MACHINERY—Same as above.

PIPES—CONDUITS, etc.—Same as above.

PIPES, ASBESTOS COVERED—prime with Liquid Velvet Primer. Finish with any of the above enamels.

INTERIOR WOOD—prime new wood with White Surfacer. Wire brush, wash and rinse old finish. Use same finish coats as shown above for Metal.

BOILER FRONTS—Wire brush. Then use one coat No. 116 Black.

ACID PROOF BLACK—use No. 319 Black.

O'BRIEN VARNISH COMPANY
SOUTH BEND, INDIANA

Painting Varnishing and Finishing



THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO
DEPARTMENT OF ARCHITECTURAL SERVICE

The SHERWIN-WILLIAMS COMPANY and ITS PRODUCTS

Founded 1866.

Largest Paint and Varnish Manufacturers in the World.

Major plants located throughout the country.

Direct factory branches in 250 principal cities.

Most extensive control laboratories and field testing facilities.

Laboratories devoted to pure research for new developments.

Produces its own pigment, colors, oils, resin and chemical products.

Makers of SWP, most widely used exterior building paint in the world.

Makers of Kem Finishes, most advanced synthetic enamels for architect, engineer and manufacturer.

Finest quality finishes for every architectural requirement.

Quite understandably, this brief book of essential information cannot hope to meet every situation. However, the address of the Sherwin-Williams Branch or office nearest you is found on page 20. Whenever the need is for special information or services not available quickly through our local office, kindly address the S-W Architectural Service Dept., Cleveland, O.

QUICK REFERENCE GUIDE TO S-W PRODUCTS

FOR PAINTING, VARNISHING, STAINING AND ENAMELING

Important—Each of the Products Specified Below Bears Our Name and Trade Mark

Description of Products on Page Indicated in

SURFACE	TO PAINT Use Product Named	TO ENAMEL Use Product Named	TO STAIN Use Product Named	TO VARNISH Use Product Named
Brick, Stucco, Concrete Walls, Exterior	S-W Brick and Stucco Paint 3 Bonding Cement Paint 5	SWP Trim Colors 4		
Cement Floors, Exterior and Interior	S-W Porch and Floor Enamel 5			
Exterior Wood	SWP House Paint 4	SWP Trim Colors 4 S-W Enameloid 15	Shingles and Siding SWP Reduced 4 S-W Preservative Shingle Stain 5	S-W Respar Varnish 5
Steel and Miscellaneous Iron	S-W Kromik Primer 17 S-W Metalastic 18	S-W Kromik Primer 17 SWP Trim Colors 4 S-W Enameloid 15		
Galvanized Iron, Zinc Coated Metals	S-W Galvite Primer 18 Any Suitable Finish Coat	S-W Galvite Primer 18 SWP Trim Colors 4 S-W Enameloid 15		
Copper, Bronze	SWP Undercoat 450 5 SWP House Paint 4	SWP Undercoat 450 5 SWP Trim Colors 4		Bright Copper S-W Respar Varnish 5
Factory Walls	S-W Save-Life White 9 S-W Semi-Lustre 8 Kem-Tone 8	S-W Save-Life Gloss 9		
Floors, Interior Wood See page 14	S-W Porch and Floor Enamel 5		S-W Flo-Jac Varnish Stains S-W Woodcraft Stains 15	S-W Mar-Not Varnish 15 S-W Floor Seal 15
Interior Walls	S-W Flat-Tone 8 S-W Semi-Lustre 8 S-W Woodcraft Maintenance Wall Paint No. 3 8 Kem-Tone 8	S-W Enameloid 15 S-W Interior Gloss 8	Wood Walls S-W Woodcraft Stain 15 See page 14	Wood Walls S-W Mar-Not Varnish 15 S-W Mar-Not Satin Finish 15
Interior Trim	S-W Semi-Lustre 8	S-W Enameloid 15 S-W Interior Gloss 8	S-W Woodcraft Stain 15 See page 14	S-W Mar-Not Varnish 15 S-W Mar-Not Satin Finish 15
Porch Floor, Canvas Decks	S-W Porch and Floor Enamel 5			
Radiators and Pipes	S-W Flat-Tone 8 S-W Semi-Lustre 8 S-W Flat-Tone 5	S-W Lustral Enamel		
Roofs, Metal	S-W Galvite, Galvanized Iron 18 S-W Kromik Primer 17 S-W Metalastic 18	Ornamental S-W Trim Colors 4		
Wood Shingle	SWP House Paint 4		S-W Preservative Shingle Stain 15	
Stoves and Hot Surfaces	S-W Smoke Stuck Black or Gray 19			

SEE INDEX ON OPPOSITE PAGE FOR QUICK REFERENCE TO SPECIFICATIONS

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THE SHERWIN-WILLIAMS CO.

Due to war conditions several of the items mentioned in these specifications may be temporarily unavailable. Our local offices are in a position to recommend the best material available to meet your requirements.

INDEX TO SURFACES AND SHERWIN-WILLIAMS SPECIFICATIONS

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		Shingles	Stain	New	5	603
			Paint	Old	5	604
		Porch Floors	Paint	New	5	605
	BRICK, STUCCO OR CONCRETE			Old	5	606
		Porch Ceilings	Varnish	New or Old	5	606
			Paint	New or Old	5	607
	CANVAS	Walls	Paint	New or Old	5	608
		Terrace Floors	Paint	New	5	608
		Decks	Paint	New	5	607
	WOOD SURFACES	Trim or Floors	Full Varnish	New or Old	15	609
			Oil Stain	New or Old	15	610
			Bleached	New or Old	15	610
		Trim	Enamel	New	15	610
				Old	15	610, 611-A
			Enamel, One Coat	New	15	610
				Old	15	611
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CLEVELAND 1, OHIO

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for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

EXTERIOR SURFACES

GENERAL PAINTING DATA

WOOD SURFACES

There is considerable difference in the physical properties of the various woods in general use for the siding of houses which causes them to vary widely in their paint retention.

Classification of Common Woods for House Painting

Group No. 1

The first group of woods holds paint longest and suffers least when the house paint enters the period of neglect.

a Cedar, b Cypress, c Redwood.

It is most important that these woods be perfectly dry before painting.

Group No. 2

The second group holds paint as well as the first group but does not hold up as well when re-painting is neglected. The woods in groups 2, 3 and 4 are subject to cracking, checking and splitting, when exposed to weather after the paint protection has broken down.

d Northern White Pine, e Western White Pine, f Sugar Pine.

Group No. 3

The third group does not hold paint as well as the first and second groups and is more affected by weather than these groups when re-painting is neglected.

g Hemlock, h Ponderosa Pine, i Spruce.

Group No. 4

The fourth group contains woods which may be said to cause more painting complaints than the other woods because they do not hold house paint well.

j Douglas Fir, k Western Larch, l Southern Yellow Pine.

These results were observed whether white lead paint or modern oil paints were used.

SW PAINTS FOR EXTERIOR SURFACES

SWP HOUSE PAINT

SWP House Paints are more permanent, more beautiful than ever before. The products of the latest advances in paint-making, SWP Whites and Colors were developed by the world's largest paint research organization, the Sherwin-Williams Paint Research Laboratories. Newly-developed synthetic resins, and carefully-guarded color manufacture insures the users of SWP the longest-lasting paint finish possible for building exteriors. Whereas lack of space prevents showing of all the colors in this catalogue, complete charts are available at any of our many branch offices—see list on the back cover.

SWP UNDER COATER No. 450

Painted surfaces exposed to the weather wear more than sheltered surfaces. Therefore, all surfaces on a house should be "uniformed" before painting. Ready-to-use SWP Undercoater No. 450 primes and seals badly weath-

EXTERIOR DOORS AND TRIM

Varnished

When a natural wood finish is desired for doors, trim, or other wood exterior surfaces a varnish finish provides a beautiful gloss surface and maximum protection. For outside surfaces exposed to the weather only a good spar varnish should be used. S-W Rexpar is the highest grade spar varnish. Descriptions, instructions and specifications for its use are on page 16.

BRICK SURFACES

Painting of common brick simply for the purpose of decoration can be accomplished at minimum cost with cement-type finishes or other water mixed applications. However, these do not provide the complete water-proofing that is so essential to prevent porous, water-absorbent common brick spalling when water soaked in freezing weather; also such finishes lack durability and lose attractiveness quickly.

For this reason an adequate oil paint system is recommended to seal the surface against penetration of moisture which makes walls cold and damp. This dampness can become sufficient to affect the interior of the house, damage furnishings, make it unhealthful and hard to heat.

STUCCO AND CONCRETE SURFACES

The beauty of a stucco surface can be marred by discoloration with every rain storm. Unpainted stucco does not shed the dirt readily and rain-streaking with soot remains even after the house is dried off. Moisture frequently can penetrate unpainted stucco and concrete so as to develop cracking and eventually produce extensive damage to the structure itself.

Although integral waterproofing compounds are offered to combat moisture, they do not provide the surface smoothness of an oil paint or protect it adequately from the inroads of weather. In addition, good paint gives the architect complete control of color styling.

ered surfaces or unpainted wood, and dries to a dull finish that bonds perfectly with the final paint coat. This material, being heavily pigmented, is extremely opaque, which insures good covering, and its special formulation gives it particularly strong adhesive qualities. Thus, its use gives the owner better, longer-lasting paint jobs.

SWP GLOSS WHITE

Carefully formulated to produce a brilliant, true white, this highest quality house paint gives homes smart, long-lasting beauty. Be sure and specify SWP Gloss White... unless the house needs added protection against industrial fumes, sulphur fumes, or mildew. Special Sherwin-Williams paints protect against these conditions.

SWP TRIM COLORS

Seven of the regular colors in the SWP line (the darker shades) are indicated as being

EXTERIOR SURFACES GENERAL DATA

Sec. 1

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specially designed for trim use. These colors are of different composition than the regular body colors. When used on shutters, window sash, doorways, grillwork and other trim surfaces, Trim Colors must withstand greater punishment from the elements than paint used on house sidings. These shades are slightly higher in price. All are mildew resistant.

SWP SUPER TRIM WHITE

This is a premium white of unusual brilliance. It is specially designed to produce an enamel-like finish on exterior trim surfaces, such as doorways, columns, balustrades, shutters, trellises, on which a smooth high-gloss finish is desired. Slightly higher in price. Both mildew and fume resistant.

SWP FUME RESISTING WHITE

Ordinary white lead is badly affected by fumes. This material is formulated with special oils and pigments to give added protection against fumes from factories, oil refineries, coal furnaces and decaying seaweed. Combining this extra protection with famous SWP beauty and quality insures better appearance and greater satisfaction in affected areas. Use SWP Undercoater for first coat.

SWP MILDEW RESISTANT GLOSS WHITE

Homes located in sections where mildew is prevalent need extra protection against fungus and mildew that discolor and shorten the life of the paint film. Specially compounded SWP Mildew Resistant Gloss White Paint protects against these conditions . . . stays smartly white, longer!

HONEST FILM THICKNESS

It takes a "required film thickness" of finest quality pigments and oils to stand two year after year. Applied according to directions, SWP produces the "required thickness" of the most durable house paint film known today.

UNPAINTED WOOD Three-Coat Work

		Recommended Spreading Rate
*First Coat	SWP Undercoater 450 (Add 1 qt. Raw Linseed Oil per gallon.)	575 sq. ft. per gallon
*Second Coat	SWP Undercoater 450 (Do not add oil.)	575 sq. ft. per gallon
*Third Coat	SWP House Paint	700 sq. ft. per gallon

Two-Coat Work

*First Coat	SWP Undercoater 450	450 sq. ft. per gallon
*Second Coat	SWP House Paint	550 sq. ft. per gallon

PREVIOUSLY PAINTED

Two-Coat Work

*First Coat	SWP Undercoater 450	500 sq. ft. per gallon
*Second Coat	SWP House Paint	650 sq. ft. per gallon

*Unless directed on the label do not add linseed oil to either SWP or SWP Undercoater 450.

SWP MILDEW RESISTANT UNDERCOAT

For two-coat jobs in mildew affected areas, the first coat should be SWP Mildew Resistant Undercoater, followed by a finishing coat of SWP Mildew Resistant Gloss White. It is generally advisable to re-coat in from two to four days during normal drying weather.

SW ENAMELOID

See page 15 for description of product.

SW BRICK AND STUCCO PAINT

This material is a modern oil paint, formulated for exterior use where a dull finish is required, as on brick, stucco or concrete walls. Differing from the purely decorative stucco finishes, this paint makes a building impervious to moisture. A spar-type sealer is supplied to be added to this paint as directed for sealing extra porous surfaces.

SW BONDING CEMENT PAINT

Furnished in dry powder form, this product, when mixed with water, is an economical modern exterior wall finish for use on unpainted masonry surfaces. It hardens to an insoluble non-chalking and consequently most durable coating that forms an integral part of the surface. It is water resistant and can be scrubbed or washed without damage.

SW PRESERVATIVE SHINGLE STAIN

This product is recommended for use on wood shingles, either siding or roofs, where a stained finish is desired. Formulated from special oils with wood-preserving properties, it adds to the life of the shingles, as well as giving true decorative value at the same time. Certain shades are made on a creosote base.

SW PORCH AND FLOOR ENAMEL

This is a new product, formulated from newly-developed resins and synthetics, designed specially to withstand the hard wear of scuffing feet, scratches from moving chairs, etc., as well as the effects of outdoor weathering. Recommended for porches of wood or concrete, as well as canvas decks, and on the interior where a painted floor is desired.

SW REXPAR VARNISH

King of all spar varnishes. It's tough elastic film is resistant to sun, moisture and weather. Recommended for all outside varnished surfaces, and interior surfaces such as sills, sash casings, laundry rooms, etc., where there is exposure to moisture or temperature changes.

SPECIFICATIONS FOR FINISHING

WOOD WALLS AND TRIM

601 WOOD SURFACES (New)

Surface Preparation

The painting contractor shall make sure by careful inspection that all surfaces to be painted are clean and dry. He shall see that painting is done only under favorable conditions.

No painting shall be done under the following conditions:

- Immediately after a rain or during rainy weather
- Over frost or dew
- When temperature is below 50° F. unless SWP Cold Weather Reducer is added as directed. In no case at a temperature below 35° F.
- In late Spring or early Fall painting shall be done only between hours of 10 A.M. and 3 P.M. and only in dry weather.

Painted places shall be scraped or burned, then coated with pure orange shellac before priming coat is applied.

Small holes or small openings shall be carefully filled with good white lead putty after the priming coat has dried. Over a period of years, galvanized nails will prove an excellent investment.

Application

For maximum durability on unpainted wood, 3 coats are required. However, while 2 coats provide less durability, satisfactory protection is provided for the shorter period.)

FIRST COAT—SWP Undercoater 450 with 1 quart raw linseed oil added per gallon of paint. For best results re-coat in 2-4 days.

SECOND COAT—SWP Undercoater (no oil added). If finish coat is to be other than white, tint this coat to suitable ground color with S-W Tinting Colors. For best results re-coat in 2-4 days.

THIRD COAT—SWP in color selected. No thinning required except as directed in case of cool weather.

NOTE: For lower cost, omit First Coat.

For special colors tint SWP Ivory 400 to desired shade with S-W Tinting Colors.

602 WOOD SURFACES (Previously Painted)

Surface Preparation

The contractor shall inspect the building thoroughly and must take the following measures to put the surfaces in proper condition for painting:

- Remove all loose and scaling paint by scraping or burning as required.
- All peeling paint conditions to be cleared up by repairing all defective flashing, gutters, spouting, shrinking cracks, etc., where moisture can penetrate behind the surface. In case of general peeling, check insulation, air conditioning vapor barrier, etc.
- All bare spots to be sanded and spot-primed before painting.
- Remove all defective sash putty, clean sash and prime with SWP Undercoater 450. When dry replace with good linseed oil putty and let harden, covering it when applying the finish coat.

Application

(For maximum durability over weathered painted surfaces)

PRELIMINARY COAT—Spot prime all burned-off, scraped or bare wood with SWP Undercoater 450 to

which one quart raw linseed oil has been added per gallon of paint. Drying time for repainting, 2-4 days.

FIRST COAT—SWP Undercoater 450 applied in consistency as furnished by the manufacturer. For best results re-coat—2-4 days.

SECOND COAT—SWP in color selected. No thinning required except as directed in case of cool weather. For special colors tint SWP Ivory 400 with S-W Tinting Colors.

WOOD SHINGLES

Preparation and Method

New Wood Shingles

All shingles to be kept dry and no stain may be applied if shingles are damp.

Two coats of stain shall be applied, one coat by dipping before shingles are laid. The finish coat shall be brushed on after shingles are on the building.

All shingle stain for the job shall be poured in a single large container and mixed to insure uniformity on the job.

The shingles shall be dipped two-thirds their length, then drain off excess stain and shall be tossed into a loose pile to assure proper drying.

603 NEW WOOD SHINGLES (Stained) (For maximum durability)

FIRST COAT—SWP in color selected, thinned with one-half gallon raw linseed oil and one gallon S-W Extender to each gallon of SWP. This coat to be applied by dipping.

NOTE: If Shingles come pre-stained, omit First Coat.

SECOND COAT—SWP in color selected thinned as same as First Coat. This coat to be brushed after shingles are laid.

603-A WOOD SHINGLES (Stained)

(Alternate to No. 603)

(Lower Cost—Regular Stained Effect)

FIRST COAT—S-W Preservative Shingle Stain in color selected. This coat to be applied by dipping.

NOTE: If shingles come pre-stained, omit First Coat.

SECOND COAT—S-W Preservative Shingle Stain in color selected. This coat brushed on.

604 OLD WOOD SHINGLES (Painted)

(a) Color Change (b) Not Suitable to Stain

It is not practicable to change old brown or red stained shingles to green by staining and vice versa.

Wherever a creosote shingle stain has been used, it has a tendency to bleed and discolor a light color applied over it unless adequately sealed with a coat of Exterior Aluminum Paint.

SEALING COAT—S-W Exterior Aluminum Paint. Brush out carefully to seal entire surface to prevent bleeding of the old stain and discoloration of new finish.

NOTE: Where the old stain is non-bleeding, omit Sealing Coat.

FIRST COAT—SWP Undercoater 450. If the finish coat is to be other than white, tint to a suitable ground color with S-W Tinting Colors.

SECOND COAT—SWP in color selected. Apply in consistency supplied without thinning. In cool weather, however, add SWP Cold Weather Reducer as directed.

EXTERIOR SURFACES SPECIFICATIONS

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WOOD PORCH FLOORS and CEILINGS

606 WOOD PORCH FLOORS (Old)

Surface Preparation

All loose, scaling, blistered paint shall be scraped off or burned off if necessary. All roughened wood and edges of broken paint shall be sandpapered smooth.

Application

PRIMING COAT—Apply S-W Porch and Floor Enamel, thinned with 1 pint S-W Turpentine and 1 pint raw linseed oil to each gallon of paint, to all bare spots.

FIRST COAT—S-W Porch and Floor Enamel in color selected, thinned with ½ pint S-W Turpentine per gallon.

SECOND COAT—Same as first coat.

605 WOOD PORCH FLOORS (New)

Surface Preparation

Before laying, all porch flooring shall be primed, face and back and all edges, with SWP Undercoater 450. Adequate ventilation shall be provided underneath porch flooring to prevent rotting.

Application

PRIMING COAT—Porch flooring shall receive one coat SWP Undercoater 450 on all sides and edges before laying.

FIRST COAT—S-W Porch and Floor Enamel, in color selected, thinned with 1 pint S-W Turpentine to each gallon.

SECOND COAT—S-W Porch and Floor Enamel applied in consistency furnished, without thinning.

607 CANVAS DECKS

(When cemented with white lead—not asphalt)

FIRST COAT—S-W Porch and Floor Enamel in color selected, thinned with one pint S-W Turpentine and 1 pint raw linseed oil per gallon of paint.

SECOND COAT—S-W Porch and Floor Enamel in consistency supplied without thinning.

608 PORCH CEILINGS (Natural Finish)

The wood shall be thoroughly cleaned of dust, dirt or soiled marks.

FIRST COAT—S-W Rexpax Varnish thinned with one pint S-W Turpentine per gallon.

SECOND COAT—S-W Rexpax Varnish applied without thinning.

THIRD COAT—Same as Second Coat.

609 PORCH CEILINGS (Painted for light reflection)

FIRST COAT—SWP Undercoater 450 applied in consistency furnished, without thinning.

SECOND COAT—SWP White or Ivory 496 applied in consistency furnished, without thinning.

BRICK, STUCCO and CONCRETE SURFACES

510 BRICK, STUCCO & CONCRETE WALLS

Surface Preparation

New Brick (Unpainted)

Clean off all dirt and loose or excess mortar. Allow at least 30 days for mortar to cure. Interior plastering must be completely dry with adequate ventilation. Do not paint after a rain but allow several days of warm dry weather for thorough drying of the brick.

Old Brick (Previously Painted)

Scrape off all loose scaly paint and wire brush thoroughly if paint is soft and crumbling. Point up all bad mortar joints and fill cracks or openings with good cement mortar. Let such patches dry thoroughly and if extensive, neutralize with a solution of zinc sulphate, 3 pounds per gallon of water. Let the surface dry and brush off any loose crystals before painting.

New Stucco and Concrete (Unpainted)

Clean off all dirt and loose particles with a stiff fibre brush. No paint should be applied until the walls have dried thoroughly and have cured. Interior plastering also must be thoroughly dry through adequate ventilation.

Old Stucco and Concrete (Previously Painted)

Carefully scrape off all loose scaling paint. Water mixed finishes should be washed off with a fibre brush. Allow several days of warm dry weather for thorough drying after washing or after a rain. Check for faulty flashings, etc.

Application

FIRST COAT—S-W Brick and Stucco Paint, mixed with S-W Brick and Stucco Mixing Sealer as follows:

(a) over fairly tight surfaces add ¼ gallon sealer to each gallon of paint.

(b) over rough porous surfaces add 1 gallon sealer to each gallon paint. Drying time to re-coat, 24 days.

SECOND COAT—S-W Brick and Stucco Paint, mixed with S-W Brick and Stucco Mixing Sealer as follows:

(a) for maximum sealing and uniformity add one to two quarts sealer to each gallon of paint. This will result in slight initial sheen.

(b) for completely dull finish use Brick and Stucco Paint in consistency furnished without addition of sealer. For special colors, tint with S-W Tinting Colors.

610-A BRICK, STUCCO & CONCRETE WALLS

(Alternate to Specification 610)

For Unpainted Cement, Stucco, Brick, Concrete.

FIRST COAT—Apply one thin coat, mixed according to manufacturer's instructions.

SECOND COAT—Apply one regular coat 48 hours later.

611 CEMENT OR CONCRETE TERRACE FLOORS (New)

The terraced floor must be elevated sufficiently from surrounding ground to assure freedom from water rising through the concrete. Allow at least 30 days for concrete to cure and dry throughout before painting.

FIRST COAT—S-W Porch and Floor Enamel in color selected, thinned with 1 pint S-W Turpentine and 1 pint raw linseed oil per gallon of paint.

SECOND COAT—S-W Porch and Floor Enamel, in color selected, thinned with one pint S-W Turpentine per gallon of paint.

THIRD COAT—S-W Porch and Floor Enamel in consistency supplied without thinning.

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SW PRODUCTS FOR INTERIOR WALLS

SMOOTH, SAND FINISH OR TEXTURED PLASTER COMPOSITION BOARD AND CANVAS COVERED WALLS

S-W WALL PRIMER AND SEALER

Is an oil-type pigmented wall sealer supplied ready to use without modification for all interior wall surfaces such as smooth, sand finish and textured plaster, standard wall-board, brick, unglazed tile and concrete. Not recommended over wood.

Wall Primer and Sealer applied over flat or glossy paint, plaster patches, or wall boards, "uniforms" the entire surface with a foundation coat with "tooth."

Comes in White and may be tinted to a suitable ground color with S-W Tinting Oil Colors.

Dries overnight. Spreading capacity: 300 to 550 square feet per gallon, one coat, varying according to the porosity of the wall.

S-W FLAT-TONE

This product is the highest quality interior flat oil paint for walls that we have ever made. It dries with a soft sheen, and gives a decorative surface that is completely washable. Furnished in white, ivory and cream, plus a number of deep base colors, from which let-downs allow the painter to easily reproduce any shade desired by the architect or owner. S-W Flat-Tone is the product of new modern developments, and represents the last word today in high-quality interior wall finish.

S-W PAINTER-CRAFT MAINTENANCE WALL PAINT No. 3

Is a full bodied oil type wall paint with an eggshell sheen between Flat-Tone and Semi-Lustre. Designed particularly for the difficult decorative requirements of big buildings. Applied in full body it is an excellent stipple paint capable of minimizing surface imperfections. When reduced with one quart of thinner per gallon it is a brushing finish of highest quality. Its washability is excellent.

This paint comes in white and is tinted to the desired shade with S-W Tinting Colors.

Dries overnight. Covering capacity 500 to 600 square feet per gallon on smooth surfaces for brush work, proportionately less on rough, sand finish or textured surfaces or when stippled.

S-W SEMI-LUSTRE

Is a tough, hard-drying oil type finish for walls and woodwork, drying with a soft lustre. It is designed for use in hospitals, hospitals, kitchens, bathrooms, etc., where a completely washable, sanitary finish is demanded.

It is well suited to heavy duty walls, providing durability and washability not possible in other paints, and at the same time is free from the reflection of a full gloss wall finish.

Comes in White and colors—color card on request. Can be tinted if desired with S-W Tinting Colors.

Over unpainted wood it serves as its own primer.

Over walls, it should be applied over Wall Primer and Sealer. Dries to re-coat in 24 hours. Covering capacity approximately 500 square feet one coat per gallon on average surfaces.

S-W INTERIOR GLOSS

Is recommended where a full gloss enamel-like finish is desired for ease of cleaning.

Furnished in white and colors—card on request.

Over unpainted wood it serves as its own primer. Over walls, it should be applied over Wall Primer and Sealer. Dries to re-coat in 24 hours. Covering capacity 500 to 600 square feet per gallon over average surfaces.

KEM-TONE

Synthetic Resin and Oil Washable Wall Finish

This new type finish has already had a revolutionary effect on interior painting. It combines the advantages of oil and water paints, eliminating at the same time the disadvantages of both. Due to its synthetic resin binder, it has the durability and washability of conventional flat oil paints, but is thinned with water, dries in less than an hour, has no "painty" odor, and covers nearly every surface with one coat, no size or primer being required.

Kem-Tone is particularly suitable therefore, not only for residential dwellings but for Hotels, Apartment Buildings, Hospitals, Institutions, Schools, Colleges, Office and Public Buildings, Factories and buildings connected with food products, such as Bakeries, Dairies, Ice Cream plants, Restaurants, etc.

Description of KEM-TONE

It comes in soft paste form and mixes quickly with water to brushing consistency.

The Pigments

are strong hiding, the most modern true paint pigments known to science.

The Vehicle

is synthetic resin and oil, insoluble in water and completely washable. It is put into an emulsion solution to which water can be added for thinning purposes—just as thinners are added to oil type flat wall paints.

In Oil Type Flat Wall Paints

the thinners evaporate and the oils and resins harden to a solid film.

In KEM-TONE

the water evaporates, the finish is dry to touch in an hour, and the resins harden just as in an oil type wall paint. Therefore, it is possible to replace furnishings and put the room back into service in an hour after the Kem-Tone has been applied.

Characteristics of KEM-TONE

Note: Although Kem-Tone is able to carry as much non-volatile vehicle as oil-type flat wall paint, it dries to a perfect matte finish without angular sheen—even on ceilings—due to its formulation and process of manufacture. This complete flatness is of particular value in minimizing surface imperfections on renovate jobs.

1. Water is used for thinning the paint. Soap and warm water are used for cleaning brushes, hands, equipment, and the general clean-up after the job.
2. No special priming coat is required. On new plaster, for example, simply apply a second coat of Kem-Tone. **Exception:** Bare metal and unfinished wood require suitable primers before applying Kem-Tone.
3. Kem-Tone applies safely over fresh plaster as soon as it is dry enough "to scratch a match." The colors are lime-proof and the vehicle is not affected readily by fresh plaster. **Note:** For special tints, intermixing of Kem-Tone colors is recommended.
4. Kem-Tone is suited to brush, spray, or Roller-Koater application.
5. It is recommended for use over all types of interior wall surfaces; viz: plaster, wallboard, brick and masonry walls, painted or wall-papered walls and primed wood and metal surfaces.
6. **One coat covers most of these surfaces:**
Exception 1. Smooth white plaster requires two coats.
Exception 2. If certain wallpaper patterns or other wall discolorations stain through Kem-Tone, seal with shellac then proceed with Kem-Tone.
7. Kem-Tone is truly washable. It exceeds government specifications TTP-88 in this respect.
8. It is not decomposed on the wall by humidity as are casein paints. However, Kem-Tone is not a "breather paint" and hydrostatic pressure from within the wall will cause it to peel the same as an oil paint.

3. Economy through great covering power and ease of application.

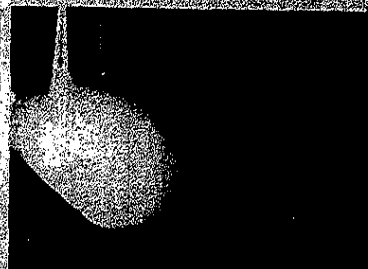
4. Durability of film and resistance to dirt accumulation.

Save-Lite can be applied to any interior surface, wood, metal, concrete, plaster or composition board. It may be applied by brush or spray.

ACTUAL PHOTOS SHOWING REFLECTION OF LIGHT FROM DIFFERENT PAINT SURFACES

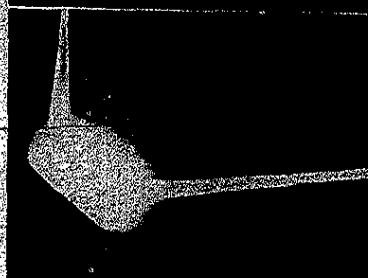
CASE 1—Flat or Egg- shell White Paint:

The total amount of light reflected is relatively large and is diffused evenly at all angles. There is no specular reflection to cause glare.



CASE 2—Gloss White Paint:

A portion of the light has been distributed evenly as diffuse reflection. The central beam of specular reflection at a well defined angle would cause glare. Picture illustrates a very high gloss paint. With lower gloss, specular reflection becomes less clearly defined.



SAVE-LITE

for Industrial and Commercial Interiors
Factories, Stores, Schools, Offices

The term "Save-Lite" identifies a complete line of brilliantly white interior finishes manufactured by The Sherwin-Williams Company in the interest of better illumination for industrial and commercial buildings, schools and offices. The value of a white finish for the interior of factories and for ceilings over artificial lighting equipment is well known. The gain in quality and volume of production, in accuracy and in the health and improved morale of workmen due to proper lighting has been demonstrated in numerous cases.

SAVE-LITE WHITE FOR BETTER LIGHT

The light reflecting value of Sherwin-Williams Save-Lite White has been determined by careful laboratory methods and varies from 85% to 87% of the light falling upon the surface. This reflecting power is retained at a high level in service, and freedom from yellowing is one of the outstanding characteristics of this material. Sherwin-Williams Save-Lite is furnished in various degrees of gloss, and in a number of types, to meet varying conditions and requirements. Each Save-Lite product is manufactured to exacting standards of quality, with particular regard to the following essential characteristics:

1. Intense whiteness and highest possible light reflecting power.
2. Ability to retain initial whiteness over long periods of service.

SELECTING THE DEGREE OF GLOSS

There is no manufacturing reason for Sherwin-Williams advocating any one type of Interior White Paint; our sole interest is in supplying an interior finish which will best be adapted to the particular conditions involved. Considered solely from the standpoint of light reflection and distribution, Save-Lite Flat and Egg-Shell finishes offer some advantages by comparison with the light reflected from surfaces painted with Gloss Paints. The advantage of the Flat and Egg-Shell finish in the amount and distribution of the reflected light is apparent (see photo).

Inasmuch as the efficiency of indirect lighting equipment is, to a large degree, dependent upon the light reflecting power of the ceiling, the higher reflecting value and better distribution obtained with Save-Lite Flat and Egg-Shell make them effective aids in illumination.

Save-Lite Egg-Shell combines the strong light diffusing properties of a flat white, with the superior washability of a gloss finish. However, for maximum washability and durability under the most adverse conditions, and Gloss Save-Lite is recommended.

Save-Lite For Moisture Conditions

Occasionally an interior white, having a porous film, is required in order that moisture present in damp walls and ceilings can come through without forcing the paint from the surface. Save-Lite Breather Flat White No. 75 is a material of this nature. It is used in packing houses, tunnels and on other damp surfaces.

SW PRODUCTS FOR INTERIOR WALLS (Continued)

FUME-RESISTING SAVE-LITE WHITE

Fume-Resisting Save-Lite White has been developed to meet special conditions existing in many types of industries. It is manufactured in Flat, Semi-Gloss, and Gloss. It is resistant to the ordinary types of concentrations of industrial fumes, such as sulphuric acid.

KEM SAVE-LITE WHITE

Recent research in the field of synthetic chemistry has resulted in the development of Kem Save-Lite, a quick-drying Synthetic White Paint producing a hard finish. Kem Save-Lite is made in Full Gloss and Egg-Shell Finish and is especially adapted to locations where sanitation and moisture resistance are important factors. This would include Food Processing Plants, Breweries and Distilleries, Bakeries, except Oven Rooms, Laundries, Paper Plants, Textile Mills, etc.

KEM FUME AND MOISTURE RESISTING SAVE-LITE

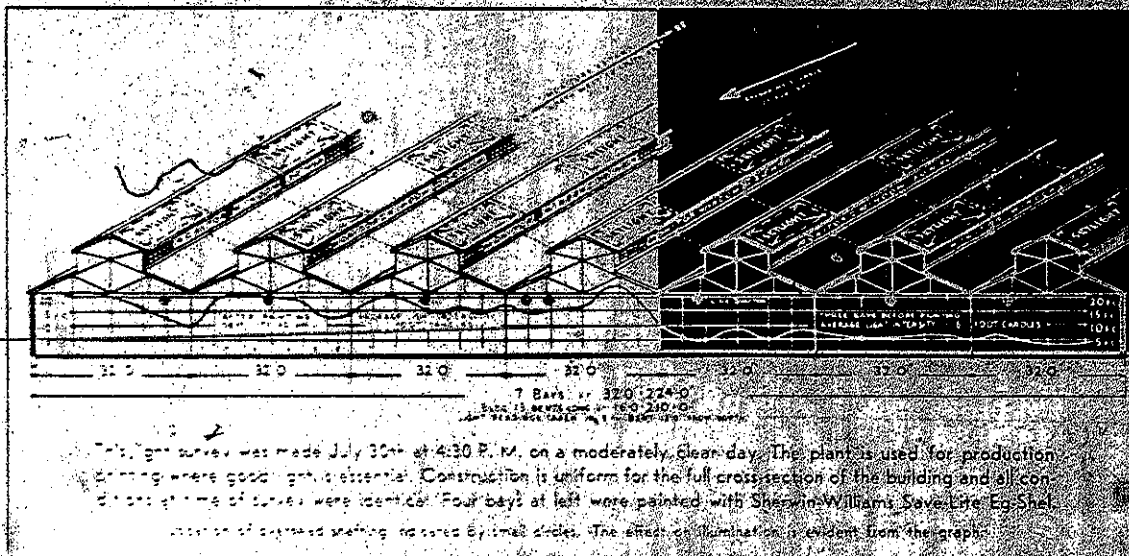
Is the latest development of Sherwin-Williams Research Laboratory. It is resistant to both fumes and moisture, and will withstand higher temperatures than any other Save-Lite product. Available in Gloss and Egg-Shell.

The selection of a suitable Fume-Resisting Interior White involves technical considerations which make it advisable for the Architect to obtain suggestions from the paint manufacturer. The Sherwin-Williams Company is glad to co-operate in matters of this kind, without obligations of any kind.

A SAVE-LITE CASE HISTORY

PAINTED (Average 17 foot-candles)

UNPAINTED (Average 6 foot-candles)



The plant of the Artisan and Salesbook Company at Niagara Falls, N. Y., is a typical example of the effect of white paint in improving daylight illumination. A survey was made when the plant was about two-thirds painted and the light-meter readings were plotted to form a graph, as shown above. The left hand portion of the graph, representing the part of the plant which had been painted, shows an average of 17 foot-candles of light. At the right, the unpainted portion of the plant shows an average of only 6 foot-candles. All other conditions were identical; the increase from 6 to 17 foot-candles was due entirely to painting with Save-Lite.

COLOR for Industrial and Commercial Interiors

Color plays an important role in the modern Industrial Plant. It is a factor in the selection of colors which can be used in the interior of a plant. The use of color in the interior of a plant is a factor in the selection of colors which can be used in the interior of a plant. The use of color in the interior of a plant is a factor in the selection of colors which can be used in the interior of a plant.

The use of color in the interior of a plant is a factor in the selection of colors which can be used in the interior of a plant. The use of color in the interior of a plant is a factor in the selection of colors which can be used in the interior of a plant. The use of color in the interior of a plant is a factor in the selection of colors which can be used in the interior of a plant.

used with each of the seventeen Wall and Door Combinations. Thus, there are in all fifty-four color arrangements, any of which may be used in an Industrial Plant with full assurance that the result will be effective, from the standpoint of good-looking conditions and at the same time an authoritative color harmony. In order that the seventeen Color Harmonies may be visualized to better advantage, demonstration equipment has been developed which makes possible realistic reproductions of the interior of an Industrial Plant, including the machines, when painted with the various Color Harmonies. These illustrate the appearance of a plant interior with remarkable realism, and a demonstration of the Color Harmony Models should be studied before the final color plan for any project is adopted.

SPECIFICATIONS FOR FINISHING

SMOOTH, SAND FINISH OR TEXTURED PLASTER, COMPOSITION BOARD OR CANVAS

14
15

PAINTING WALLS (Oil Paint)

Surface Preparation—New Walls

New plaster must be allowed to dry and cure thoroughly for at least 30 days before painting.

In cold or damp weather, rooms must be heated to promote drying. Ventilation must be provided so that moisture may escape without penetrating the walls to jeopardize both interior and exterior painting. The contractor shall inspect the walls and repair any damaged or broken places with Kem-Tone Plastic Patch as directed. Walls must be clean and smooth before painting. In filling deep holes, patching plaster should be used instead of Plastic Patch.

PAINT DAMAGE—HOT SPOTS—SUCTION SPOTS IN PLASTER

Hot Spots are the result of incomplete mixing of the hydrated lime with gaging plaster. The resulting alkaline area "burns" the paint, fading and browning the finish. Usually the paint becomes crumbly and scrapes off readily.

Remedy: (1) scrape areas clean; (2) neutralize with solution of 3 lbs. zinc sulphate per gallon of water; (3) let dry 24 hours and brush off loose crystals; (4) spot coat with S-W Wall Primer and Sealer.

Suction Spots, frequently mis-called hot spots, cause fading of the paint. Caused by (a) thin spots in the plaster finish; (b) by inadequate trowelling of the plaster finish coat; (c) by an area of dead plaster. Trouble takes form of dead flat faded spot in the priming coat. Unless corrected these faded spots persist through finish coats, as well.

Remedy: Seal spots with another spot coat of Wall Primer and Sealer (not shellac or size). Let dry before proceeding with finish paint coat.

Surface Preparation—Previously Painted Walls

Previously painted walls require the following surface conditioning measures:

- Patch small cracks and shallow damaged areas with Plastic Patch. Fill deep holes with Patching Plaster. When dry, spot prime with S-W Wall Primer and Sealer.
- Walls painted with flat wall paint, resin-emulsion and casein finishes. Apply one full coat of S-W Wall Primer and Sealer tinted to a suitable ground color with S-W Tinting Colors.
- Non-porous hard glossy finishes:
 - Wash with detergent solution sufficiently strong to dull the gloss of the finish. Rinse well and dry.
 - Wipe the glossy finish with S-W Prep-rite immediately before applying the finish or add 2 oz. Prep-rite per gallon to the first coat.

Application

All surface preparation constitutes a part of the following specifications for painting walls.

612 WALLS (Oil Type Flat Finish)

(New Work, also Repair)

FIRST COAT—S-W Wall Primer and Sealer.

Tint to a suitable ground color for the finish coat with S-W First Quality Oil Colors. Apply full body without thinning.

SECOND COAT—S-W Flat Tone in color selected. Apply in consistency furnished.

613 WALLS (Oil Type Egg-Shell Finish)

(For New Work, also Repainting)

NOTE: When repainting over surfaces previously painted with Maintenance Wall Paint, No. 3 First Coat, dry before painting.

FIRST COAT—S-W Wall Primer and Sealer.

Tint to suitable ground color for the finish coat with S-W Tinting Colors. Apply full body.

Dry overnight for re-coating.

SECOND COAT—S-W Painter's Flat Maintenance Wall Paint No. 3.

Tint to desired shade with S-W Tinting Colors.

NOTE: For cracked texture apply in chambers. Repaired cracks, stippling, etc. apply as directed with Painter's Maintenance Wash or Rubber Stainer.

For normal brush coverage, tint with one part S-W Solvent or Turpentine per gallon of paint.

614 WALLS (Oil Type Semi-Gloss Finish)

(Both New and Repaint Work)

FIRST COAT—(excepting new wood and insulating boards—see following Notes 1, 2 and 3)

S-W Wall Primer and Sealer. Tint to suitable ground color for the finish coat with S-W Tinting Colors. Apply in consistency furnished without thinning.

Dry overnight for re-coating.

NOTE 1: When painting over unpainted wood, the first coat shall be: S-W Semi-Gloss thinned with one part S-W Solvent or Turpentine per gallon of paint. Dry 24 hours for re-coating.

NOTE 2: When repainting surfaces previously painted with Semi-Gloss or similar fairly hard finish—FIRST COAT shall be: S-W Wall Primer and Sealer with 2 parts Semi-Gloss added per gallon in color selected. Apply without thinning. Dry 24 hours for re-coating.

SECOND COAT—S-W Semi-Gloss in color selected.

Apply in consistency furnished. May be thinned for special effects if desired with S-W Tinting Colors.

615 WALLS (Oil Type Full Gloss Finish)

FIRST COAT—(excepting new wood, Note 1, and insulating boards, Note 2)

S-W Wall Primer and Sealer.

Tint to suitable ground color for the finish coat with S-W Tinting Colors. Apply in consistency furnished without thinning. Dry overnight for re-coating.

NOTE 1: When painting over new wood, the first coat shall be: S-W Interior Gloss thinned with 1 part S-W Solvent or Turpentine per gallon. Dry 24 hours for re-coating.

SECOND COAT—S-W Interior Gloss, color selected.

SPECIFICATIONS FOR FINISHING (Continued)

KEM-TONE FOR WALLS

Surface Preparation

The surface should be in a smooth condition free from loose material.

Old Plaster Surfaces

Remove all loose material. Heavy accumulation of dirt and grease should be removed with a detergent to remove grease and dirt.

However, Kem-Tone may be applied directly to most masonry surfaces without waiting for walls to become completely dry.

Wall Paper

Remove all old wall paper. If the wall paper is in good condition, it may be left on the wall.

Fill Large Holes

Fill large holes with a suitable filler. Fill cracks and deep grooves with a suitable filler. Fill holes with a suitable filler.

Smooth all surfaces with a fine sandpaper.

Old Painted Walls

Remove all old paint. If the paint is in good condition, it may be left on the wall. If the paint is peeling or cracking, it should be removed. If the paint is chipped or flaking, it should be removed. If the paint is faded or discolored, it should be removed.

Application

Apply Kem-Tone to the wall with a brush or roller. Apply Kem-Tone to the wall with a brush or roller.

616 POROUS INTERIOR WALL SURFACES

FIRST COAT—Kem-Tone.

Reduce paste Kem-Tone with boiling water per gallon. Apply to wall with a brush or roller. Apply to wall with a brush or roller.

Second COAT—Optional, Kem-Tone.

Reduce paste Kem-Tone with 1 pint water per gallon.

NOTE: To obtain a glossy finish, apply a fine brush stippled with a fine brush.

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ENAMELING WALLS

Surface Preparation

Walls to be enameled should receive the same surface preparation as walls to be painted. This is detailed on page 41 and constrains that all the following specifications.

Application

618 WALLS (Synthetic Enamel)

(Highest Quality, Maximum Washability)

Surface preparation instruction for walls, page 41 are to be considered part of this specification.

FIRST COAT—S.W. Enamel White.

S.W. Wall Primer and Sealer. Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

SECOND COAT—S.W. Flat-Rite Enamel.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

THIRD COAT—S.W. Enamel White.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

619 WALLS (Oil Type Enamel)

(Slower Drying)

FIRST COAT—S.W. Enamel White.

S.W. Wall Primer and Sealer. Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

SECOND COAT—S.W. Flat-Rite Enamel.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

THIRD COAT—S.W. Enamel White.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

620 WALLS (Utility One-Coat Enamel Finish)

(New Work Unfinished Walls)

FIRST COAT—S.W. Enamel White.

S.W. Wall Primer and Sealer. Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

SECOND COAT—S.W. Flat-Rite Enamel.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

THIRD COAT—S.W. Enamel White.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

621 WALLS (Utility One-Coat Enamel Finish)

(Previously Painted Walls)

FIRST COAT—S.W. Enamel White.

S.W. Wall Primer and Sealer. Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

SECOND COAT—S.W. Flat-Rite Enamel.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

THIRD COAT—S.W. Enamel White.

Apply full coat without running. Dries overnight for re-coating.

NOTE: First coat over new wood. S.W. Enamel White. Apply full coat without running. Dries overnight for re-coating.

WOOD FLOOR and TRIM FINISHING

Characteristics, Uses and Suggested Finishes of Architectural Wood

Kind of Wood	General Characteristics	How Used	How Finished
Ash	Light-colored, straight-grained, fine-textured wood, resistant to decay.	Effective in hard-finished doors, window sills.	Finished natural or with minimum stain or special finishes for hard-finished appearance.
Basswood	Absent any texture, soft wood, straight-grained, easy to work.	A good base for enamel finishes. Also used as trimwork in fine veneer grades.	See enamel specifications.
Birch	Light-colored, hardwood, in red heartwood and white sapwood. Spikes in solid bands for trim and veneer. Grains frequently show pattern covered with dark streaks, especially prominent when turned or cut in cross-grain finish.	Used trim and panelwork. Ideal for enamel base because of smoothness and resistance to indentation.	Stains with warm, warm tones and mahogany. Specification 122. White Birch like gray—Specification 123 and blond finish—Specification 124. Unstained for enamel base.
Burlemar	Open grain wood, resinous, warm grain, but not very hard or durable.	Used in painted window sills.	Very good base for use of colored glazes for special effects. Minimum finish—Specification 125.
Cedar	Clear, straight-grained, soft wood, used for trim, panelwork, etc. Aromatic. Red Cedar has a strong, warm, sweet and not characterized odor.	Aromatic, used for moth-proof closets, etc. Can be used as trim also.	For moth control is left unfinished. Preservative requires thorough staining with surface before finish coats may be applied.
Cherry	Finest textured, open grain hardwood, light to brown in color. A hard wood, hard and heavy, with a smooth, resistant to decay.	Wood trim, cabinet, mantle, bands, etc.	Will accept a filler to simulate the grain. Full varnish—Specification 122. Satin finish or Wax—Specification 123.
Chestnut	Medium grain hardwood, hard, smooth, easy to work.	Trim for paneling, etc.	Finished natural or slightly stained in "woody" effect. See specification 124.
Cypress	Medium grain, soft wood, straight-grained, in red heartwood and white sapwood. Grains frequently show pattern covered with dark streaks, especially prominent when turned or cut in cross-grain finish.	Attractive for trim and painted window sills. Cypress makes very attractive base for paint in various colors.	Requires staining with benzoin before staining. Grain pattern enhanced by staining and wiping off the surface and then with dull varnish and wax. See specification 124.
Elm	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	A good material for special rooms.	Finished natural with minimum finish. See specification 124.
Fir	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Stained and finished—See No. 125. Also base for special effects. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.
Gumwood	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Woodwork trim in small houses. Doors and panels in veneer.	Stained and finished to match with oak and mahogany—122. Also specified in 123. Excellent base for enamel finish.
Hard Maple	Medium grain, hardwood, has great resistance to wear and indentation. Heartwood light brown, sapwood white with light stain of red in it. Wood is smooth, resistant to decay.	For trim, stair treads. Good for base for painted wood, for light and dark, for mixed colors for paneling and trim.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Mahogany	Medium grain, hardwood, has great resistance to wear and indentation. Heartwood light brown, sapwood white with light stain of red in it. Wood is smooth, resistant to decay.	For trim, stair treads. Good for base for painted wood, for light and dark, for mixed colors for paneling and trim.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Oak	Medium grain, hardwood, has great resistance to wear and indentation. Heartwood light brown, sapwood white with light stain of red in it. Wood is smooth, resistant to decay.	For trim, stair treads. Good for base for painted wood, for light and dark, for mixed colors for paneling and trim.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Pine	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Knotty Pine	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Yellow Pine	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Redwood	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Walrus	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.
Poplar	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Medium grain, soft wood, straight-grained, with some wormholes. Domestic wood, resistant to decay, hard and heavy. The wood is smooth, resistant to decay.	Clear varnish—122. Also Buffing—123. Also takes clear gray and light stains—124. Also blond finish—125.

S-W PRODUCTS FOR FLOORS AND TRIM

S-W MAR-NOT VARNISH

Top quality interior varnish for floors, woodwork and furniture. Tough water-resistant film. Dries dust free in 1 hour, can be recoated in 4 hours, and is hard enough to walk on in 6 to 8 hours.

S-W REXPAR VARNISH

See page 5

S-W FLOOR SEAL

A wood floor hardener approved by the Maple Flooring Manufacturers Association. It enters the wood floor and hardens it from within by filling the pores and toughening the fibres of the wood itself, leaving little or no surface finish. Does not darken the wood or make the floor slippery like linseed oil.

S-W GYM FLOOR FINISH

Built specifically to withstand wear and tear on gym floors. It is a double action finish as it not only hardens the wood by penetration but forms a tough surface film that minimizes skidding and tracking of rubber soled shoes. It is also excellent for use on all types of wood floors subject to extra heavy traffic.

SPECIFICATIONS FOR FINISHING FLOORS, DOORS AND TRIM

Surface Preparation

623 FULL VARNISH FINISH—Open or Close Grain Wood

Protection of Woodwork Trim

All finishing lumber should be delivered protected from the weather, and stored on the premises in dry warm rooms to prevent the absorption of moisture with the resultant roughening of the wood which requires extra labor to recondition before finishing. Subsequent shrinkage also would result.

Preparation of Surfaces

All surfaces must be sanded smooth, rubbing with the grain, and never across it. Blenishes should be corrected and the surface and the room cleaned of dust before proceeding with the application of any finishing coats.

Composite Application Specification

Application Procedures Required for:

(1) Stained or (2) Natural Finish

(3) Open or (4) Close Grain Woods

Stain Coat (Optional).

S-W Woodcraft Stains (Clear Penetrating)

Filler Coat (for open grain woods only).

S-W Paste Wood Filler (Natural, or color suited to stain used).

S-W FLAT-RITE ENAMEL UNDERCOATER

The exceptional smoothness and leveling power of this undercoater contributes very greatly to the quality of the enamel finish applied over it. Flat-Rite is ground to such fineness that painters mix it freely with glass marbles to secure varying degrees of satin finish preferred by the client.

Also, due to this ultra fine grinding, the need for sanding between coats practically is eliminated. Its quality is evidenced further.

in its brightness, resistance to staining, under impact, and

by its economy in cost of application.

May be tinted as desired.

Dries overnight, covering with one coat a surface of 100 square feet per gallon.

S-W ENAMELOID

This product represents the latest modern development in a combining of the best of enamel and varnish. Designed to flow freely, under the brush, spread smoothly, and dry rapidly to a hard, tough, long-lasting finish. Its formulation makes it equally suitable for interior and exterior use, so that it is recommended particularly for interior trim, but can be used as well on such items as porch furniture. The colors are modern and true, and allow for massive intermixtures, and the white is furnished in a satin finish quality for interior use only.

Sealer Coat required only for interior trim stained mahogany.

Coat of thin white shellac.

Varnish Coats (Specify Mar-Not or REXPAR Varnish).

FIRST COAT varnish thinned with turpentine one part per gallon. Sand lightly when dry with 40 sandpaper.

SECOND COAT varnish applied in consistency finished. Sand same as first coat.

THIRD COAT same as second coat.

Dull Rubbed Finish

Let varnish harden for 72 hours after application. Then rub with powdered pumice to a uniform dull luster.

Alternate for dull finish without hand rubbing.

Use S-W Mar-Not Satin Finish as final coat on interior trim and floors.

624 "OLD WORLD" OR MISSION TYPE FINISH

The wood may be antiqued in various ways. Edges may be treated to look used and worn. Open grain woods are left unfilled and may be wire brushed to coarsen the surface. Wood staining may be shaded to indicate wear. Colored fillers, toners, or "pickled pine" treatment are other examples. Write the S-W Architectural Service Dept., 101 Prospect Ave., Cleveland, Ohio.

The finish may consist of:

(a) a sealing coat and Mar-Not Satin Finish (dull varnish).

(b) a thin sealing coat and wax.

SPECIFICATIONS for FINISHING FLOORS, DOORS and TRIM (continued)

625 BLEACHED WOOD

(For both new and renovize work)

Old dark stained paneled rooms are brightened and modernized by stripping off the old finish with paint and varnish remover.

The surface is scrubbed clean with turpentine.

A proprietary bleach is applied (a) to remove the stain and (b) to lighten the color of the wood itself.

The wood is made smooth by sandpapering. Use 20 and 40 paper when dry.

A full gloss finish may be applied or simply a protective coat of S-W Mar-Nor-Santa Finish to maintain natural unfinished wood appearance.

For new unfinished wood, omit (1) and (2).

626 HEAVY DUTY WOOD FLOOR FINISH

School Room, Department Stores,
Broomed Industrial Floors, Etc.

Scrub floor thoroughly. Wash or sand as required.

One-Coat Treatment—Hard or Soft Wood.

Wash floor brushed or mopped on. Dry overnight.

Second coat is optional.

Product is a resin oil wood floor hardener.

626-A BUFFING FLOORSEAL TREATMENT (Hard or Soft Wood)

Buffing Floorseal are applied, each one buffed with steel wool burning tool after overnight dry. If the service may be severe enough to require removal of the protective treatment. In such cases wash the floor with good detergent and water, then buffed with burning tool to dislodge embedded dirt.

A Quality Finish.

The Buffing Floorseal Treatment produces a definitely superior finish wherever good maple or oak floors are buffed.

627 GYMNASIUM FLOORS

S-W GYM FLOOR FINISH

Lubricated Type—Non-Skid—Minimum Rubber Burn

Scrub floor thoroughly—wash or sand as required.

Brush on or mop on two coats of S-W Gym Floor Finish. After overnight dry, rub down each coat with steel wool burning tool.

ENAMELING WOODWORK

SYNTHETIC ENAMEL FINISH PROVIDING MAXIMUM WASHABILITY AND DURABILITY

628 WOODWORK (New)

Surface Preparation

(See "Surface Preparation," Page 11)

Application

First Coat—S-W Flat-Rite Enamel Undercoat with one quart raw linseed oil added per gallon. Dries overnight.
Second Coat—S-W Painter's Craft One-Coat Enamel No. 39 applied in consistency furnished.

FIRST COAT—Best adhesion and durability. S-W Undercoat 480 and S-W Flat-Rite Enamel Undercoat mixed equal parts. Dry overnight for re-coating.

NOTE: On window sash, sills and surfaces exposed to direct sunlight and moisture, the FIRST COAT should be S-W Flat-Rite Enamel Undercoat. Dry 48 hours for re-coating.

SECOND COAT—S-W Flat-Rite Enamel Undercoat with one quart S-W Enameloid added per gallon. Dry overnight for re-coating.

THIRD COAT—S-W Flat-Rite Enamel Undercoat with two quarts S-W Enameloid added per gallon.

If finish coat is to be other than white, tint this coat to a suitable ground color with S-W Tinting Colors. Dry overnight for re-coating.

FINISH COAT—S-W Enameloid applied in consistency supplied.

May be tinted to light pastel tints if desired with S-W Tinting Colors.

NOTE: For lower cost, omit Second Coat.

629 WOODWORK (Previously Varnished or Enameled Surfaces in fair condition)

Surface Preparation

(a) Wash clean with detergent solution strong enough to dull the gloss slightly of the old finish. Rinse well—let dry.

(b) Rub smooth with No. 20 sandpaper and dust clean.

(c) Wipe the old finish with S-W Prepare immediately before applying the new finish. Also add 2 oz. Prepare to the gallon of the first coat. Over the old surface for better bond.

Application

Apply Third Coat and Finish Coat of No. 628.

NOTE: Add 2 oz. S-W Prepare to the material being applied and immediately over the old finish but do not use Prepare on the first coat.

629-A WOODWORK (Previously Varnished or Enameled Surfaces requiring removal)

Surface Preparation

(a) Old finishes badly marred or checked should be taken off down to the original surface with S-W Taxite Paint and Varnish Remover as directed.

Important—Clean the surface thoroughly with S-W Prepare or Turpentine after using Taxite.

(b) Cover any bleeding stain with shellac or Aluminum Paint.

Application

(c) Proceed as for new unfinished wood under Specification No. 628.

UTILITY ONE COAT ENAMEL FINISH

630 WOODWORK (New)

Surface Preparation

(See "Surface Preparation," Page 11)

Application

FIRST COAT—S-W Flat-Rite Enamel Undercoat with one quart raw linseed oil added per gallon. Dries overnight.

FINISH COAT—S-W Painter's Craft One-Coat Enamel No. 39 applied in consistency furnished.

INTERIOR SURFACES METAL SURFACES

3

631 WOODWORK (Previously Finished Surfaces)

Surface Preparation

- Wash clean with detergent solution strong enough to dull the gloss slightly of the old finish. Rinse well and let dry.
- Rub smooth with No. 2/0 sandpaper and dust clean.
- Wipe the old finish with S-W Preparer immediately before applying the new finish. Also add 2 oz. Preparer to the gallon of the first coat over the old surface for better bond.

Application

Touch up all bad places with Flat-Rite Enamel Undercoater mixed in equal parts with S-W Painter Craft One-Coat Enamel No. 30. Let dry overnight.

FINISH COAT—S-W Painter Craft One-Coat Enamel No. 30 applied in consistency furnished. May be tinted to pastel shades, if desired, with S-W Tinting Colors.

632 RADIATORS (New or Previously Finished)

Surface Preparation

New Radiators—Remove rust by wire brushing, grease, clean carefully with naphtha. Neutralize rust with a wash coat of Metal Preparer or similar product.

Previously painted radiators—Remove all loose scaling paint. Clean with wire brush, steel wool or sandpaper as required, wipe with naphtha.

Application

For flat finish—Apply two coats of S-W Flat-Tone in color selected. If the radiator has been previously painted, one coat of Kem-Tone may be used, but Kem-Tone should not be applied over bare metal.

For semi-gloss finish—Apply two coats of S-W Semi-Lustr.

NOTE: Details of their tendency to yellow under heat waves should be avoided. The general practice is to paint radiators on the other wall. Tests indicate that the use of bronze paints on radiators, exposed to radiation, is as comparable to paints made with indurite or zinc oxide.

S-W PRODUCTS FOR METAL SURFACES

REQUIREMENTS FOR METAL PROTECTION

Water and atmospheric fumes promote the corrosion which destroys metal. The protective paint film therefore must be highly impervious to these elements and tenacious in maintaining its coating.

The Priming Coat Must—

- Retard or inhibit corrosion by maintaining a chemically inactive condition at the surface of the metal.
- provide a tenacious film hard enough to resist abrasion and yet elastic enough to accommodate the expansion and contraction of metal.

The Finish Coat Must—

protect the priming coat. And the type of paint and the number of coats required depend upon the nature and the severity of the exposure expected.

S-W PRIMERS FOR METAL SURFACES

For Structural Steel and Ferric Metals

(See also Specifications 637, 638, 639)

S-W KEM-KROMIK PRIMER

This product features the rust inhibitive properties of basic lead chromate and a blend of red lead, white lead, zinc oxide and iron oxide as supporting pigments.

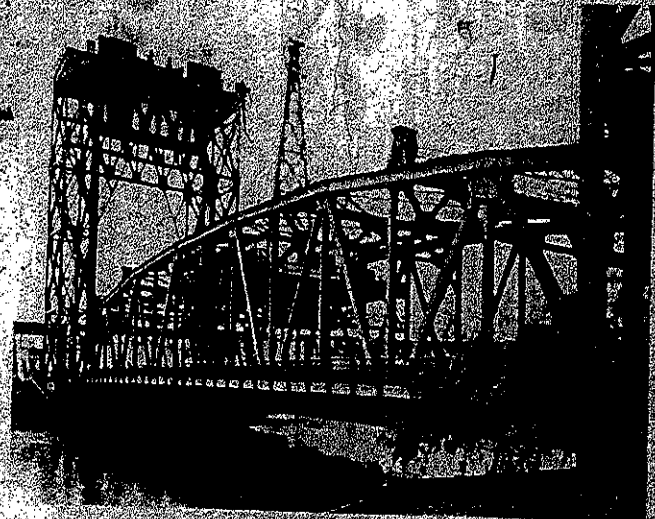
The vehicle is a modern synthetic alkyd type providing fast drying, which is an advantage for shop coating metal for prompt shipment.

Characteristics

Highly impervious, less affected by sulphur fumes than red lead. Dries to touch in 1 hour to re-coat in 4 to 8 hours.

Application either by brush or spray.

Consistency ready for brushing. Spreading capacity approximately 600 square feet per gallon. Color, characteristic brown-orange.



Bridge finished. One coat S-W Kem-Kromik Metal Primer, two coats S-W Kem-Kromik Metal Protective Paint.

S-W KROMIK METAL PRIMER

An oil type inhibitive primer ground in a fortified linseed oil vehicle. Its durability is but very little short of a metal protective finish coat—a great advantage where steel must stand for long periods of time before field coat is applied.

Characteristics

Less affected by sulphur fumes than red lead. Dries to touch in 4 hours—can be re-coated in 72 hours. Spreading rate approximately 600 square feet per gallon.

Color: Characteristic Brown-Orange.

ZINC CHROMATE PRIMERS (YELLOW)

For several years Sherwin-Williams have made and supplied a number of zinc chromate primers upon government specification for various uses and types of surfaces.

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S-W PRODUCTS FOR METAL SURFACES (Continued)

FOR SUBMERGED SURFACES

Metal surfaces to be finished for continuous submergence under water require special priming coat of red lead or zinc chromate. For information regarding these special uses write The S-W Architectural Dept., Service, Cleveland, Ohio.

FOR GALVANIZED AND ZINC COATED SURFACES

S-W GALVITE

Is a product for the single purpose of priming galvanized iron and other zinc coated metals. The pigment formulation neutralizes the metal surface to prevent the formation of reaction products which break the bond of the film to the metal causing peeling under extreme change in temperature.

Characteristics

Dries to touch in 8 hours—to re-coat in 48 hours.
Spreading rate approximately 700 square feet per gallon.
Color: Gray. Can be followed by any desired type of finish coat.

FOR COPPER TO BE PAINTED

See also Specifications 637, 638, 639.

SWP UNDERCOATER 450

Is described in detail on page 5 where it is specified as a house paint primer. Under test, this primer shows best adhesion, also, for coating copper gutters, valley spouting, etc., to be painted.

Characteristics

Dries to touch in 8 hours—to re-coat in 48 hours.
Color: White. Tint to desired ground color with S-W Tinting Colors.

S-W METAL PROTECTIVE PAINTS (FINISH COATS)

NOTE: Where special color effects are required, SWP House Paint may be applied over any of the primers just described.

SPECIFICATIONS FOR PROTECTING METAL SURFACES—

Surface Preparation (General)

Insert following General Specifications as required.

STRUCTURAL STEEL MISCELLANEOUS IRON

The metal shall be cleaned of mill scale, rust and foreign matter by scraping, flame, sand blast or wire brushing. Any grease shall be removed with benzine. Dust carefully.

SHEET STEEL AND WEATHERED GALVANIZED IRON

Wire brush to a bright clean surface. Proprietary metal washes may be used if the manufacturer's directions are followed scrupulously.

NEW GALVANIZED METAL

Remove all grease or oil from the surface. Proprietary metal washes may be used.

REPAINTING OLD SURFACES

Remove all loose scaling paint, wire-brush rusted areas to bright metal.

S-W KEM-ELASTIC METAL PROTECTIVE PAINT (Synthetic Alkyd Type)

Intended to be applied over (a) priming coat S-W Kem-Kromite Metal Primer, (b) re-coated over itself, (c) over previously painted surface in fair condition—not over newly applied oil type primer unless 72 hours drying is allowed.

Kem Elastic has:

1. The highest degree of impermeability to moisture and fumes.
2. Greatly extended durability, as compared to oil type paints, particularly in the colors.
3. Genuinely improved appearance with oil-enamel gloss maintained in service. It sheds dirt readily because the paint does not roughen or erode in weathering.

Characteristics

Ease of application with controlled flow and coverage over edges.
Dries to touch in 5 hours—to re-coat in 4 to 6 days, normal drying.
Spreading capacity approximately 600 square feet per gallon.
Furnished in Black, Brown, Red, Green and Gray.

S-W METALASTIC METAL PROTECTIVE PAINT (Linseed Oil Type)

This is a combination graphite paint ground in a treated linseed oil vehicle and affords excellent protection under severest conditions. The material cost is lower than Kem-Elastic.

Characteristics

Dries to touch in 5 hours—to re-coat in 4 to 6 days. Full Oil Gloss.
Spreading capacity approximately 600 square feet per gallon. Furnished in Black, Red, Brown, Green and Gray.

Application (General)

Paint shall be applied over a properly cleaned metal. No paint shall be applied over a damp or frosty surface or when the temperature is below 50° F.
The shop coat should be applied as soon as the metal surface is properly cleaned. Allow sufficient time for the shop coat to dry before shipping or handling to avoid abrasion and exposure of metal to corrosion in transit.
Brush application produces more desirable film, as a rule, than spray application because of more thorough coverage at all points where moisture might find entrance.

Application (Specific Metal Surfaces)

633 STRUCTURAL STEEL AND MISCELLANEOUS IRON

(Synthetic Alkyd Type—Excellent maintained appearance)

SPECIFICATIONS (Continued)

METAL SURFACES PRODUCTS - SPECIFICATIONS

SHOP OR PRIMING COAT—S-W Kem-Kromik Primer.
For brush application apply in consistency furnished.
For spray, reduce up to 12% with mineral spirits.

FIRST FIELD COAT—S-W Kem-Elastic in color selected to assure full coverage of final coat.
Brush application. Apply in full body.

SECOND FIELD COAT—S-W Kem-Elastic in color selected.
Brush application—full body.

633-A STRUCTURAL STEEL AND MISCELLANEOUS IRON (Alternate to 633)

(Linseed Oil Type—lower material cost)

SHOP OR PRIMING COAT—S-W Kem-Kromik Metal Primer.
For brush application apply full body.
For spray, reduce up to 10% with mineral spirits.

FIRST FIELD COAT—S-W Metalastic in color selected to assure full coverage of finish coat.
Brush application, full body.

SECOND FIELD COAT—S-W Metalastic in color selected.
Brush application, full body.

634 ORNAMENTAL IRON (Enamel Colors)

(Exterior and Interior)

SHOP OR PRIMING COAT—S-W Kem-Kromik Primer.
Same as No. 533.

FINISH COAT—S-W Kem Lustral or Enameloid.
Enamel in color selected.
Brush application, full body.
Spray, up to 25% reduction VMP Naphtha.

635 GALVANIZED IRON (New)

(Exterior or Interior—Excellent Maintained Appearance)

SHOP OR PRIMING COAT—S-W Galvite Primer.
Brush application, full body.

FIRST FIELD COAT—S-W Kem-Elastic in color selected, or SWP in desired color.
Brush application, full body.

NOTE: For Kem-Elastic Green or other bright color a second field coat is recommended.

635-A GALVANIZED IRON (New) (Alternate to 635)

SHOP OR PRIMING COAT—S-W Galvite Primer.
Brush application, full body.

FIRST FIELD COAT—S-W Metalastic in color selected.
Brush application, full body.

NOTE: For Metalastic Green a second field coat is recommended.
(Slightly lower material cost).

636 GALVANIZED IRON (Weathered)

FIRST COAT—S-W Kem-Kromik Primer.
Brush application, full body.

FINAL COAT—Any desired finish coat.

637 HOT SURFACES

(Stacks, Flues, Pipes, etc., not above 450° F.)

(Exterior and Interior)

Remove scaling, paint, rust and dirt and apply S-W Smoke Stack Black.

Brush application, full body.

Spreading capacity approximately 200 sq. ft. per gallon applied over cold metal, slightly higher on warm surfaces.

638 HIGH HEAT STACKS

(For breechings of stacks and boilers exceeding 450° F.)

Brilliant Light Gray

Supplied in 2-compartment containers to be mixed on the job for brush application full body.

Remove all loose scaling, paint, rust and dirt and allow cool before painting.

Apply one full coat Brilliant Light Gray Smoke Stack Paint to the bare metal. Start boilers within one or two days after painting, as heat is necessary to develop heat, weather resistance, and adhesion.

639 OTHER METAL SURFACES

(Gutters, Valleys, Spouting, Etc.)

SHOP OR PRIMING COAT—

(1) Tin Roofs, Gutters, Valleys, Spouting, etc.—S-W Kem-Kromik Primer.

(2) Copper Roofs, Gutters, Valleys, Spouting, etc.—to be painted by SWP Undercoat No. 450.

(3) Copper Gutters, Ornamental Metalwork, Copper Bronze Screens, etc.—to be kept in natural bright color. 2 field coats of S-W Kem-Elastic Vacuum to prevent discoloration and staining of adjoining surfaces.

(4) Zinc and Galvanized Iron Roofs, Gutters, Valleys, Spouting, etc.—S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic in color selected.

SECOND FIELD COAT—S-W Kem-Elastic in color selected.

Alternate Field Coats for Special Colors

FIRST FIELD COAT—SWP Undercoat No. 450 tinted to suitable ground color with Tinting Colors.

SECOND FIELD COAT—SWP in color selected.

639-A ALTERNATE TO No. 630

(Slightly lower material costs).

SHOP OR PRIMING COAT—Same as No. 630.

FIRST FIELD COAT—S-W Metalastic in color selected.

SECOND FIELD COAT—S-W Metalastic in color selected.

THE SHERWIN-WILLIAMS CO.

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